

Chiller Theatre™

The Magazine Filled With Horrible Stuff!

ISSUE #2

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THE CURSE OF
THE WEREWOLF

ZACHERLE

ROGER CORMAN

BARBARA LEIGH

BARBARA CRAMPTON

REGINA CARROL

HAUNTED NEW YORK





This young lad in knickers grew up to be the first recipient in 1994 of the Chiller Theatre "Tor Award" for his life-time achievements in the horror field.

CAN YOU NAME HIM?

(See last page for answer.)

For a *HAIR RAISING* experience...

Read pages 11 to 24



(copyright Universal Pictures)

Check out page 57...

"OPEN AT YOUR OWN RISK"

For the latest info on new books from Craig Goden and a review by T.Liam McDonald of Chet Williamsons new novel "Second Chance"



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FRONT COVER ARTIST: Oliver Reed in **CURSE OF THE WEREWOLF** by Keith Newton

BACK COVER ARTIST: Lon Chaney, Jr. as **THE WOLFMAN** by Anthony Cipriano

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EDITORIAL

Greetings and welcome to the second big issue of **CHILLER THEATRE**. The first thing you'll notice about this issue are the full color covers. Our front cover is a fantastic portrait of Oliver Reed from the film, **CURSE OF THE WEREWOLF**, painted by Keith Newton. We think you'll agree that his artwork will have a great impact on the magazine art scene. I haven't been this excited about horror cover art since I first viewed my friend Basil Gogo's artwork on the covers of the old **FAMOUS MONSTERS**.

We've also changed our format to a larger size to bring you more articles, interviews, and original artwork.

Due to a great response from **CHILLER THEATRE** #1, we have brought back some of our features such as: "The Fright Frame", "Saturday Shockers", "The Chiller Challenge", and new features including "The Ghoul's Gallery" by resident Chiller artist and sculptor Anthony Cipriano, and "The Horror/Ed Wood Quiz" by crazed writer Terry Blass.

In this issue we have four great interviews with four of film's great ladies. There's one on one interviews by Dan Cziraky with fandom's original Vampirella model, Barbara Leigh—who graced the covers of some of the original Warren **VAMPIRELLA** magazines— and a special interview with **RE-ANIMATOR**'s femme fatale, Barbara Crampton. Staff writer Kevin Shinnick cornered Michelle Bauer recently to come up with an in-depth interview and, finally, Al Ryan talks with the late Regina Carol, wife of cult film director Al Adamson, in the last interview ever with the Queen of biker chicks on film.

You'll find a whole lotta hairy guys featured in Kevin Shinnick's "Curse of the Werewolf" article and Sam Gafford's "Furry Films", a history of werewolves in the cinema.

Zach's back once again in a follow up to Lou Antonicelli's Zacherle profile from the first issue with

a new look at the world of Zach memorabilia.

Our "Resin Rat Race" column this issue features Part II of the history of female model kits by Dan Cziraky.

For you Roger Corman fans, we've got a history of New World's exploitation films of the 1970's by Terry "Poster Pit" Blass and a trip to the more unusual places of business in a segment entitled "Haunted New York" by Kevin Shinnick. Also, Rick Ekstedt dives in the Laser vault once again to bring you the best of Hammer films on disc.

To round off this issue our back cover is a great oil painting of Lon Chaney Jr. as The Wolfman in all his snarling glory by Anthony Cipriano.

Once again, I would like to give thanks to my wife, Susan, for all of her support; to Sam G. and Kate, for whom this mag would not get out there without their help and efforts.

So grab some popcorn and soda pop, stay awhile, and enjoy yourself. We welcome you to the world of **CHILLER**! Please be seated for the second feature.

Kevin Clement
Editor





LAST WRITES...

Please send all cards, letters, news, and comments to: Chiller Theatre, "Last Writes", P.O. Box 23, Rutherford, NJ 07070

Hey! Kevin,
Tory here, and Happy New Year to you. I know that I should be calling ya up, but I'm sendin' this letter. But with Xmas/New Years, and putting together this new issue of the "Red Hot Express Mag" it's been Hell! Too - too much stuff to go into it. And with "Sun records" now being a publisher, it's been a lot of work (A Big job). And writers not being on time with their stuff don't help any.

Any way - I got your new mag, "Chiller Theatre mag". It's great, I dig the Hell out of it. For a first shot out (#1), it's done up really cool. Everything about it was great, Hammer Horror, Barbara Steele (I love that woman), Ingrid Pitt, the Peter Cushing tribute (that was done up nice), Zachery, and the Models and photos just add to the fun. But you don't have to tell me it's a lot of hard work putting a mag together, I know that all too well. And trying to make some money on it, if any issues # 1, 2, 3, at the time, just to cut the publishing and production money is sometimes hard. And to get it out in the world is a job in it's self my man. But we love what we do, so we do it anyway. Keep the mag going, and all the best to you and "Chiller Theatre Mag".

The best to you always, and may it be a Rockin' & Horror Amazed '90.

Thanks,
Tory Skuriale
"Red Hot Express"
Bloomfield NJ

Dear Chief Chiller,
Chiller Theatre Mag #1 was in my subscription bag at the local hobby shop today. The guys at Norwood Hobby Shop tend to put items in my bag that I don't always order. It's nice to have folks know what you need better than you yourself know!

I LOVE this magazine! It so stunningly captures the sheer feel of the '50s and '60s thriller and horror movies of Saturday matinee fame, and, those weekend TV horror movies we faithfully tuned in to on old B&W TVs, always hosted by what amounted to the mega stars of our time.

Your publication is also great in its eclectic theme format. Jumping from an interview to a garage kit update to a rare still to a carefully researched article to a fine artwork, etc. Your editing has the refreshingly crisp new approach that makes a reader, such as your humble subject, genuinely want to sit down and devour the book from cover to cover.

I was especially enjoyed with your interview with Milla Nurmi! She's about the sweetest lady in the whole world and it's about time the masses finally get to hear her side of everything - though greatly abridged - of how she was royally dumped on the whole "Elvira" deal. While I personally feel "Elvira" was just an actress out for work and not the person to blame, but none the less, management pulled the rottenest of nasty stunts on Milla of her entire career! Thank you for getting the story out there.

I'm, lastly, in love with Robert Morgan's article! It rings as true and is so well phrased! I started the same way on the same Talsada Gellman lot. Subsequently, I got onto finishing garage kits for others to support my own habit. This eventually turned into a full time job for me as many collector's haven't the time, interest, and/or skills to finish these wonders.

Finally, my career has come full circle and I'm now sculpting prototypes of garage kits. When you get hooked on these things, it's a "til death do us part" type situation. I wasn't personally satisfied to just collect them, I had to become involved in all aspects of them. But it's truly the most sensational feeling in the world to own models of everything from Alien to Universal Monsters to old schlocky 50s Monsters. Plus, resin and vinyl do not subject one to socially transmitted diseases like "that other" sensational feeling" does!

Keep up your standards and I'll be with you when you celebrate your 100th issue!
Yours in shame!
Steve Goodrich
South Colon, NY

Hi - I really enjoyed the first issue of Chiller Theatre magazine - hope that you maintain the same high standard in subsequent issues.

Thanks, and good luck!
Ross Woodbury
Nevada City, CA

CHILLER THEATRE

Dear Kevin,
Enjoyed the first issue of Chiller Theatre magazine, and wish you all the best for a long run. There's always room in the basket for another quality publication. Thought I'd have a bash at the quiz, being a life long Karloffian.

Best wishes,

Peter A. Vickens
Kent, England



Dear Kevin and Chiller Theatre Magazine,
Congrats on a GREAT debut! The Vampire and Zacherle interview/articles are the best I've read. Can't wait for issue #2. My only suggestions are for a larger format and for more graphics. It's a great read but a little bookish.

Since I think I've been able to correctly answer the Boris Karloff Chiller Challenge I'm enclosing it. Golly, it was fun. I really enjoyed your including it (and now I've crossed my hairy fingers - until I win or lose). I collect (and write for) Sissy Monsters, Monsterscene and enjoy Scarlet Street, Movie Club, and FMOF - sometimes Cult Movies. CTM fits in nicely.

Thank you very much!

Peter Frising
Iliap, NY

Dear Kevin,
Congratulations on a fine debut issue! I spotted #1 here in Manhattan, at Forbidden Planet in the Village, holding its own quite well against its esteemed competition. I particularly like the digest format - a masterpiece of design that distinguishes Chiller Theatre from almost every other 'fine in pure portability.

In the future, I'm hoping that features in Chiller Theatre grow, not only in length, but in maturity as well. Although I'm reluctant to criticize an obvious labor of love, the product of long hours of work and low expectations of financial reward, I would like Chiller Theatre to be a contender, to endure. With so many 'dines out there now, and the general quality of writing so poor (a recent Midnight Marquee piece on the film of Del Turney was actually unreadable), what is needed is a deeper perspective, more in-depth analysis, and not just the sort of talky, biased agenda that can be discerned in any kitchen table publication.

For example, the folksy, just-the-facts style of Richard Hillard's history of Hammer Studios didn't jibe with his often contentious opinions. What purpose does it serve for Hillard to glibly dismiss the well regarded *Brides of Dracula*, or to dub Don Sharp's *Kiss of the Vampire*, a film that has attained near cult status, "forgettable," without clarifying or expanding upon these views? If Hillard feels these films are overrated or entirely without merit, then *that* should be the focus of the article, and not yet another once-over-lightly Hammer hagiography.

It's time to get down to cases, to get specific. And considering all the resources available to Chiller Theatre, and all the good will you have justly earned the last few years (at the recent Fangoria Weekend of Horrors, the whispered words Chiller Theatre reverberated throughout the Roosevelt Hotel like an ancient, proscribed mantra), anything is possible.

I hope you'll accept these thoughts in the spirit in which I do offer them. I've been a convention attendee now for three years, and a horror fan for over twenty. I wish you folks only the best and hope to be reading you well into the next millennium.

Very truly yours'

Richard Harland Smith
New York, NY

PS - I'm guessing the Fright Frame is from
Plague of the Zombies

Dear Kevin,
(Baritone voice) "Hello MBoY - Whatever you are". I just want to let you know, for the record, that even with the misspelled words and mistakes (due to printer error) Chiller Theatre #1 is fantastic.

My article, *SF Fantastic Horror Laserdiscs*, did contain a few misprint errors which I'll correct:

Suspense (Image 156900MN) runs 96 minutes,
Not 196 minutes.

Army of Darkness (MCA41603) runs 127 minutes,
Not 1 hr, 27 seconds

Since there have been voices raised about where I got the price quotes of the deleted discs, I just want to say I have spent several months talking to dealers and serious collectors. Let me tell you, they're the one who are calling the shots when trying to buy these items.

(Example: Six separate dealers, not knowing each other, told me that the Japanese discs for *Gates of Hell* could fetch a price of over TWO THOUSAND DOLLARS! And people have paid these prices!).
Well time to run.

And Goodnight whatever you armmeeeee!!

Rick Elstedt
Dayton, NJ







up in mint condition. Captain Company was a subsidiary of FAMOUS MONSTERS MAGAZINE and Zach was featured prominently in three issues. Due to variants on regional editions, FM #4 and #5 have wide variations in price but be prepared to pay \$200 or more for near mint condition copies of these magazines. Zacherley also appeared on the cover of issue #15 of FAMOUS MONSTERS and a near mint copy can sell for as much as \$125.

Around this time, Zach cut several collectible records (see separate article), and one of these records featured a cut called "Zacherley for President." The presidential campaign concept came over to the very collectible "Zacherley for President Kit" which included a book, two posters, button, bumper stickers, and a photo. These kits would appear to be very rare and the price for a complete set would be difficult to evaluate since none of turned up intact. The book (which is one of the best Zacherley collectibles) was issued separately and often turns up for sale. It would sell for \$20 to \$50 depending on condition.

During this period, the famous red Zacherle Transylvanian Passport was issued as a mail in premium for Cocoa Marsh syrup. Many Zacherley fans have fond memories of sending Cocoa Marsh labels in exchange for the "passports". They have now begun to show up for sale and command as much as \$50. At the same time, Ballantine Books issued two paperback books, **ZACHERLEY'S MIDNIGHT SNACKS** and **ZACHERLEY'S VULTURE STEW**. Both books were popular for fans and went into several printings. Prices can range from \$10 to \$25 (or higher) for mint condition copies.

Fans should also be on the lookout for various fan club kits, including membership cards with Zach's picture printed on them. WABC Channel 7 also sent out its own Zacherley Fan Club card and every station



Zach worked for sent out picture postcards and stills to fans who wrote in. While Zach was at WOR Channel 9, fan mail was often answered in a special Zacherley envelope. A number of fans kept these envelopes which are now highly prized collectibles. WPIX went one better and sent a full color postcard to fans who took the time to write in.

Incidentally, the children's magazine, TV JUNIOR, featured pictorials that tied in with Zach's WPIX program. The articles, "Zacherley vs. Frankenstein" and "A Mix Up in the Magic—Starring Zacherley" were very much in the style of Shock Theater and are well worth seeking out. Both were issued in 1984.

The radio years produced many non-horror related collectibles, reflecting the nature of Zach's career at the time. However, Zach did occasionally don his make-up for an occasional special event and consequently a few Cool Ghoul items were released. One of the best was a cardboard stand-up of Zach in make-up that was produced to advertise "Camera Corner". During this time Zach turned up in lengthy articles in **NEW YORK MAGAZINE** and **METROPOLITAN MAGAZINE**.

Zach left radio in 1981 and has appeared regularly as the Cool Ghoul since that time. In keeping with Zach's drawing power, a renaissance in related collectibles has occurred. These have included a biography, two model kits, three audio cassettes, a poster and dozens of magazine articles. The commercial appeal of the Cool Ghoul continues! One sad fact in all of this, Zachery has seen little financial reward for all of this commercialization. Let's hope this changes soon. Meanwhile, happy collecting! Long live the Cool Ghoul—whatever you are!

ZACHERLEY-



ZACH RECORDS

by Lou Antonicello

All told, nine singles and five albums were issued during Zacherie's brief but productive recording career. The singles can command \$25 or more in near mint condition. The author has seen the LP's advertised for as much as \$200 in that condition. The place to look for these recordings would be record collector's magazines such as **GOLDMINE** and **DISCOVERIES**. Copies still turn up occasionally at garage sales. Always keep in mind that with records, condition is everything.

During March of 1958, Cameo records ran a full page ad in **BILLBOARD** for it's "biggest novelty hit of the year"; **DINNER WITH DRAC**. For posterity I'd like to show you what the trade publications said about Zach's three singles in 1958.

DINNER WITH DRAC PARTS 1 & 2 was a **BILLBOARD** spotlight pick for February 24, 1958. Here's what they said:

"Mirthfully morbid material is paced by ghoulish gutbucket sounds on this unusual novelty. Zacherie talk-sings of a weird dinner and he is helped by rock and roll backing. There's action already on the side in several areas."

On May 12, **BILLBOARD** review on Cameo 139 as follows:

LUNCH WITH MOTHER GOOSE--"Sequel to **DINNER WITH DRAC** should please horror fans as the little lamb and Mary both get eaten up. Driving instrumental is danceable. R&B coin seems likely."

EIGHTY TWO TOMBSTONES--"Another **DINNER WITH DRAC** is a mild rockachacha with horror poem read in the distance."

On June 16, 1958, **BILLBOARD** reviewed Cameo 145 thusly:

DUMMY DOLL--"Cat is telling about getting more love from his manufactured sweetheart than his real girl. Zany single should cop some coin."

I WAS A TEEN-AGE CAVEMAN--"Love morbid-style is narrated against rocker backing by Zacherie in his latest horror disk. Speeded up fem voice answers his amors."

Here's a complete Zacherie discography:

Cameo 130	DINNER WITH DRAC/IGOR Feb. 1958
Cameo 130	DINNER WITH DRAC PARTS 1 & 2 Feb. 1958
Cameo 139	LUNCH WITH MOTHER GOOSE/82 TOMBSTONES May 1958
Cameo 145	I WAS A TEEN-AGE CAVEMAN/DUMMY DOLL June 1958
Elektra 13	RING A DING



CHILLER THEATRE

- ORANGUTANG/COOLEST LITTLE MONSTER** 1960
- Parkway 863 **DINNER WITH DRAC/ HURY BURY BABY** 1962
- Parkway 885 **SURFBOARD 109/ CLEMENTINE** 1963
- Parkway 888 **MONSTER MONKEY/ SCARY TALES FROM MOTHER GOOSE** 1963
- Colpex 743 **HELLO DOLLY/ MONSTERS HAVE PROBLEMS, TOO** 1964
- Abkco 4030 **DINNER WITH DRAC/ MONSTER MASH** 1971
- **OVERDRAWN AT THE BLOODBANK** 1988
- MadGhoul MKT **ZACH IS BACK/GRAVE ROBBING TONIGHT** 1991
- MadGhoul MKT **ETERNAL POLYESTER/ FORMALDEHYDE** 1992
- Elektra EKS 7190 **SPOOK ALONG WITH ZACHERLEY** 1960
side one: Coolest Little Monster/A Wicked Thought/ Ghoul View/ Sure Sign of Spring/ Transylvania PTA
side two: Frank and Drac are Back/ Come with Me to Transylvania/ Spiderman Lullabye/ Ring a Ding Orangutang/ Baying at the Moon/ Zacherley for President
- Parkway LP 7018 **MONSTER MASH** 1962
side one: Monster Mash/ Hury Bury Baby/ Let's Twist Again/ Gravy (with cyanide)/ I'm the Ghoul (from Wolverton Mountain)/ Popeye (the Gravedigger).
side two: Limb from Limbo Rock/ Weird Watusi/ Pistol Stomp/ Dinner with Drac/ The Ha Ha Ha/ The Bat
- Parkway LP 7023 **SCARY TALES** 1963
side one: Scarey Tales (Trick Track)/ A Tisket a Tasket/ Hansel & Gretel/ Clementine/ Happy Halloween.
side two: Monster Monkey/ The Spider & The Fly/ A.B.C./ Little Red Riding Hood/ Surfboard 109/ Dear Dear Valentine
- Crestview CR 7805 **ZACHERLEY'S MONSTER GALLERY** 1962
reissue of Elektra 7190 in true stereo and with a new cover featuring a drawing of Zacherley by Mad Magazine artist Jack Davis.
- Wyncote SW 9050 **MONSTER MASH** 1964
Reissue of Parkway 7018. This time deleting Wolverton Mountain and Limb from Limbo Rock. Same cover but issued this time in preprocessed stereo.

A b k c o
Records in New York is presently preparing the Cameo Parkway catalog for release on compact disc, LP, and cassette. All readers of **CHILLER THEATRE** are encouraged to write to Elaine Frank of Abkco Music Co., 1700 Broadway, New York, NY 10019, and suggest that a Zacherley compilation be released soon.





ZACH VIDEO

by Lou Antonicello

In 1986, John Zacherle's first commercial prerecorded video cassette **HORRIBLE HORRORS** was released by the Goodtime Video Company. It was hoped at the time that this would be the first of many video cassettes. Unfortunately, **HORRIBLE HORRORS** stands alone as the sole Zacherley tape. The purpose of this article is to explore what vintage material is "out there" for possible video release.

During the 1980's, Zach made a number of appearances on local and network television. Shows included the 3D **GORILLA AT LARGE** broadcast, WCAU's **RETURN OF ROLAND**, and VH1's **VIDEO CRYPT**. These shows along with several others have been circulating in tapes of various quality for close to ten years.

There is also some "vintage" material circulating among collectors: for example, 20 minutes of silent color footage which was shot at the Philadelphia Zoo in 1954. But what survives from Zach's classic shows of the 1950's and 1960's? The author has been searching for material for the last seven years and here's what survives. From WCAU, part of one broadcast survives on a kinescope. Some of the show was used on **ENTERTAINMENT TONIGHT** and **THE RETURN OF ROLAND**. Zacherle has two to four good quality kinescopes from WABC, Channel 7. He brings these to conventions and may arrange for their release on videotape someday.

Nothing is known to survive from **WOR** and **WPIX**. Fans long hoped that the Channel 9 shows which were taped for repeat broadcast on **WOR** and on the West Coast were saved but this is not the case. In 1988, **WPIX** aired a 40th anniversary broadcast and could neither

find Zach's broadcasts in their vault, nor find anyone else who saved the shows. This doesn't rule out the possibility that some cameraman or crew member might have saved discarded material, but so far, no one's come forward.

At the Museum of Broadcasting's children host tribute, and **AMERICAN BANDSTAND** show featuring Zacherle sing **DINNER WITH DRAC** was shown. Dick Clark kept most of his shows, so it's a good bet that Zacherley's appearances survived. So far, Clark has been reluctant to release this vintage material.

Two shows exist from **DISCO TEEN** and a few minutes of color sixteen millimeter film is also known to exist. Many of Zach's 1970's guest appearances on show like Tom Snyder and Mike Douglas also exist. Zach has some of these in his own collection. There's also an early 1950's black and white episode of **ACTION IN THE AFTERNOON** circulating in collector's circles, but Zach is not featured in the episode.

Zacherley pilots, such as **Z-TV** and **CRAZY NIGHTS** also exist but have not shown up on commercial video tape yet. Zach recently mentioned that he was talking to **HORRIBLE HORRORS** producer, Sandy Olivieri, about doing a sequel to the earlier tape. Also, Kevin Clement of Chiller Theatre has already released a tape of **ZACHERLE LIVE** which is available via mail order and at Chiller Theatre Conventions. So the future looks brighter and, who knows? Maybe a **WOR** or **WPIX** broadcast might show up some day. As Soupy Sales once said, referring to the discovery of hundreds of his old shows, "everything is stored in a warehouse in New Jersey". Let's hope there's a warehouse there with Zach's shows.

THE CURSE OF THE WEREWOLF



by Kevin G. Shinnick

CHILLED THEATRE

1961 was a great time for horror fans. **FAMOUS MONSTERS OF FILMLAND**, Zacherley and other horror hosts ruled the airways, and Hammer Films of England continued to create newer and more exciting movies.

The British film production had already created **CURSE** and **REVENGE OF FRANKENSTEIN**, **HORROR** and **BRIDES OF DRACULA**, **THE HOUND OF THE BASKERVILLES**, and **THE MUMMY**. Now they set their cinematic sights on another classic terror creature... the werewolf.

The hairy horror had not enjoyed a fair shake in the 1950's. He had been portrayed as a sulky teen who grew hairy palms and drooled for AIP's **I WAS A TEENAGE WEREWOLF** (1956) and had roamed to the hills for Columbia for one outing (**THE WEREWOLF**) before banishing Lon Chaney Jr. to grade-z boredom from Mexico in **LA CASA DEL TERROR** (1959) as a mummified werewolf!

Hammer, to their credit, decided to give the lycanthrope a superior showcase. The book they alighted upon was Guy Endore's 1933 novel, **THE WEREWOLF OF PARIS**.

In Endore's story, he uses an old Romanian legend that a child who is born on Christmas or Easter (Christ's birth and Resurrection days in the Christian calendar) was surely destined to be cursed.

To prevent this from happening, the women would avoid their men in the months that they would most likely produce children on those two sacred days. Endore adds to the sacrilege of being born on Christmas by having his title character being the result of a rape by a priest (talk about having the deck stacked against you!).

The child, Bertrand, howls like an animal when it is born. As he grows, the youth also has hair on his hands and strangely shaped fingers. His uncle, recognizing what these things mean, puts bars upon the boy's window and locks his door at night. The child claims to have vivid dreams of stalking wild game. The care that his uncle gives the child seems to quiet the hidden beast and Bertrand grows into a healthy, normal young man.

However, when he goes away from his uncle's supervision, the beast is awakened. His university buddies take him to a bawdy house,

where the vices of alcohol and sex cause him to change and claim his first victim.

He flees to Paris, blending in quite easily as the country is in the midst of a major war, and his atrocities are lost amid the daily horrors that surround him!

For a brief while, he finds love with a young woman with whom he shares a sado-masochistic relationship that subdues his killing spree. However, when she leaves him, the werewolf prowls once more. In the end, he is finally captured. When brought to trial, however, he is thought a madman and sentenced to an insane asylum where he is kept heavily sedated.

A very adult story, working fairy tale aspects (beauty and the beast) into Freudian ideas (the beast within released by vice, the hidden id; the Sadean nature of his love affair) with a mocking comment on war (what's a werewolf compared to the horrors of battling nations?)

Hammer switched the locale to 18th century Spain for the simple reason that sets built for



(All pictures copyright © by Hammer/Universal Pictures, 1961.)



(All pictures copyright© by Hammer/Universal Pictures, 1961.)

an abandoned project (**THE RAPE OF SABENA**, about the Spanish Inquisition, was banned by the British censors) were available. Because of this, the Franco-Prussian war background was lost. Rape was hard enough to get past censors, but by a cleric was unthinkable. The sadistic aspects of Bertrand were given to a new character, an evil Marquis. The fairy tale aspects were brought more to

the foreground, and the ending was more final than the rather ironic tone set by the novel.

Hammer set upon the task of assembling it's usual fine team both before and behind the camera. Director Terence Fisher was the first choice to helm the project. Fisher (1904-1980) had joined the British film industry in 1933 as a clapper boy, working his way up to director in 1947 with the film **COLONEL BOGET**. He gained great acclaim in 1950 for his movie **SO LONG AT THE FAIR**, before making his first Hammer film, **THE LAST PAGE**, in 1951. By the time he directed **CURSE OF FRANKENSTEIN** in 1957, he had already made 11 films for the company. He had directed their most successful Gothic horror films, and brought all his skills to this project. Production designer Bernard Robinson (1913-1970) stretched the budget by recycling old sets from **HORROR OF DRACULA** and **CURSE OF FRANKENSTEIN**. His work, as always, was brilliance on a budget. Director of Photography, Arthur Grant (1915-1972), was one of the two men whose style established the Hammer 'look'. (The other was Jack Asher.) Roy Ashton had taken over from Philip Leakey as head of Hammer's makeup department, and this project was probably his finest creation. Les Bowie created many of the other effects on the film, such as glass mattes. Producer Anthony Hinds was the mastermind of many a

Hammer classic, and he wrote the screenplay for this and other projects under the pseudonym "John Elder". New to the team was composer Benjamin Frankel who wrote a marvelous score for the film. Also on hand were many of the technicians who served at Bray during Hammer's 16 years at that production space.

The talent in front of the camera was no less

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impressive. One can imagine recasting the film with Hammer superstars Christopher Lee as the evil Marquis and Peter Cushing as the kindly uncle, but the cast in the actual movie are magnificent in their respective roles. Top billed Clifford Evans (1912-) had entered films in 1936 as a leading man and appeared in thrillers such as **THE SAINT MEETS THE TIGER** (1940) and the 1958 TV-movie on **JACK THE RIPPER**. He would follow his performance in **CURSE OF THE WEREWOLF** with his work in Hammer's classic **KISS OF THE VAMPIRE** (1963) as well as appearances on TV's **THE AVENGERS** and **THE PRISONER**.

Lovely Yvonne Romain (1938-) was no stranger to horror fans, having by this time appeared in **CORRIDORS OF BLOOD** (1958) and **CIRCUS OF HORRORS** (1960) and later in **NIGHT CREATURES** (1962) and **DEVIL DOLL** (1964) as well as the neglected mystery **THE LAST OF SHEILA** (1973). I can find little about the waif-like Catherine Feller except that she also appeared on an episode of TV's **ONE STEP BEYOND**. Strong support was given by Hammer perennial Michael Ripper (1913-) who had been having run ins with monsters since **X, THE UNKNOWN** in 1956 and was always a welcome presence. Anthony Dawson (1916-) oozed evil as the sadistic Marquis and was outstanding in films such as Hitchcock's **DIAL M FOR MURDER** (1954, where he ends up disfigured in the back) **MIDNIGHT LACE** (1960), as a good guy (I) in **THE HAUNTED STRANGLER** (1958), and most famously as being on the business end of 007's Walter PPK in **DR. NO** (1962).

Richard Wordsworth is an unfairly neglected actor. He brings a marvelous pathos to his characters that is beyond anything on the written page of a script. His Victor Carroon (**THE CREEPING UNKNOWN**, 1955) rivals Karloff's miming as the original Frankenstein monster. He had a brief moment as a beggar in

REVENGE OF FRANKENSTEIN (1958) before returning as the pathetic victim who sets the wheels in motion in **CURSE OF THE WEREWOLF**. His eyes express pain, bewilderment a wide variety of emotions can be read in his locks. George Woodbridge (1907-73) from **HORROR OF DRACULA** (1958, as a landlord) plays a small role as Dominique, a shepherd. An unbilled role is played by Desmond Llewellyn as the Marquis' footman who admits the beggar into the castle (Llewellyn is probably best known for playing "Q" in the popular James Bond series).

Of course, the film is best known for making people finally notice young Oliver Reed. Reed, born in 1938, had just started working in films such as **THE REBEL** (1960). He came to work for Hammer as a supporting player in **TWO FACES OF DR. JEKYLL** (a.k.a. **HOUSE OF FRIGHT**) starring Paul Massie and Christopher Lee. His penchant for villainy appeared in the Richard Greene Robin Hood movie **SWORD OF SHERWOOD FOREST** (Hammer, Columbia) where he cold-bloodedly knifed Peter Cushing, who was playing the Sheriff of Nottingham, in the back! After **CURSE OF THE WEREWOLF**, he would appear in **THESE ARE THE DAMNED** (1961), **NIGHT CREATURES** (1962, as an aide to Cushing), **PARANOIAC** (1963), **THE SHUTTERED ROOM** (1966), **THE ASSASSINATION BUREAU** (1969),



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ZPG (1971); all before becoming a superstar in Ken Russell's *THE DEVILS* (1971).

In *CURSE OF THE WEREWOLF*, his first lead, Reed is given a role he could truly sink his teeth into (sorry!). While his flowing white shirt makes him look like a candidate for a flowery romance novel, he had to endure a very heavy makeup routine in his portrayal of the beast. His entire upper body and head covered in latex and hair, as well as having to wear lenses (watch the opening titles to see tears running from his eyes).



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The story of the film, set some two hundred years ago has a beggar (Wordsworth) arriving in the little village of Santa Vera only to be told all of the villagers money has been used to pay for the wedding of the Marquis. He goes there, only to be cruelly treated by the Marquis and his cronies. The young Marquesa (Josephine Llewellyn) intervenes. To placate his young bride, the evil Marquis buys the poor man as a pet.

When given wine, the pauper dances for the amusement of those gathered, and unfortunately, makes a slight allusion to the wedding night to come. The result has him tossed into a dungeon to be forgotten by all save for the jailer and his mute young daughter.

As the years pass she grows up (into Yvonne Romain), and continues feeding the unfortunate man who has become more animalistic in look and behavior. Since the jailor died, she is his only contact with the world.

The young Marquesa has died, and the Marquis has turned his lustful sights upon the poor servant girl. When she resists him, he has her thrown into the dungeon. The beggar savagely rapes her, then expires.

The girl is brought to the Marquis' room once again. This time, she stabs him to death and flees. She stays in the forest (the point is made that she too survives like an animal) for months, before being found floating in the lake (an attempted suicide? If so, in Christian belief, another blasphemy) by the kindly Senor Alfredo (Evans). He takes her to his home, where she is cared for by his servant, Teresa

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(Mira Talfrey), who ironically remarks the angels must have been looking out for her and her yet unborn child.

As the time for the child's birth draws near, Teresa fears that it will be born on Christmas, an evil omen. Her feelings come true and the child is born as the church bells ring. The sound of a wolf howl fills the air. Weak from her ordeal, the poor servant girl dies.

The child, now named Leon (Justin Walters) is cared for by Alfredo and Teresa. A sensitive child, he begins having bad dreams after he is taken on a hunt and tries to kiss a squirrel back to life, only to taste the poor creature's blood.

Meanwhile, Pepe (Warren Mitchell) is trying to stop the attacks on the local sheep by a wolf. When an old soak (Ripper) talks of werewolves to the people at the inn run by Pepe's wife, Rosa (Anne Blake), Pepe gets an idea to melt down his wife's silver crucifix into a bullet. The next night, Pepe kills a local dog belonging to Dominique (George Woodbridge) and Pepe believes that the dog must

have been doing the killings. Meanwhile, Alfredo and Teresa have caught Leon trying to break through the bars on his room's windows and, as they put him to bed, we see his teeth are now very sharp.

They consult with a local priest (John Gabriel) who informs them that only love can contain the hateful spirit that resides in Leon's body. Alfredo vows to shower the boy with all the love he will ever need.

Thirteen years pass, and now Leon is an adult (Oliver Reed) who goes off to work at the winery run by Don Fernando (Ewen Solon). There, he makes friend's with José (a delightful performance by Martin Matthews).

Leon inquires who the young lady is who has just entered the winery. Jose informs him that her name is Cristina (Feller), daughter of Don Fernando, and betrothed to Rico Gomez (David Conville), a dandy whose father owns the winery. Cristina does not love Rico, however, and soon we see her sneaking for a midnight rendezvous with Leon. All seems to be going well for Leon.

However, the next time we see Leon, he is brought to a brothel by Jose. The wine and atmosphere of cheap sex, in combination with the full moon, begin to have a most distressful effect on Leon. When one of the girls brings him to her room, he changes (off camera) and kills her, his friend Jose, and Dominique.

Leon awakes in his old room, the bars on his window bent apart. Alfredo and Teresa summon the priest, who informs the horrified Leon of his true nature. When they suggest he must spend the rest of his days in seclusion, he flees and ends up back at the winery.

As the full moon rises again, Cristina rushes into Leon's room. Trying to escape her lest he change, he falls, injuring his leg and knocking himself unconscious. He awakes in her arms the next morning. Realizing her love is his only salvation, he begs her to sneak back later and run away with him.

Later, just as he is preparing to meet with Cristina, the police arrest him on suspicion



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of murder. Leon is put in the same cell as the old soak.

He bribes the jailer (Denis Shaw) to bring Alfredo and the priest, who both go to the mayor and explain what Leon really is. The mayor does not believe their story, especially when Cristina rushes in and says Leon was with her the previous night and he did not change.

That night, Leon changes again, and we now see the creature in full view. The werewolf kills the old soak, and then crashes down the cell door, killing the jailer. When Teresa, who is being looked after by Alfredo and Teresa, go outside, they see the mob chasing the creature into the church tower. He holds the mob at bay by hurling flaming bundles of hay down upon them.

Armed with a silver bullet, Alfredo climbs up into the belfry tower. The creature, half mad with fear and by the ringing bells, turns to attack Alfredo as he comes through the hatchway. As Leon rushes forward, his guardian is forced to shoot him. The bullet hits near the heart, sending out a jet of blood from the wound (pretty graphic for the early 1960's and still a startling effect today) and hurls him back-dead. The horror is over, leaving those who loved Leon to mourn him.

The film is available in a beautiful video transfer that is complete and captures the rich color photography. Available from MCA Video for less than \$20, it is a film well worth acquiring to fully appreciate the glory days of Hammer!

A rumor has it that the murder of the girl in the bedroom scene was longer and more graphic. The late Michael Carreras once said that the scene originally showed the werewolf transformation, with Reed then raping the girl before ripping out her throat! Carreras then added that the scene was cut, but existed in storage until a fire destroyed Hammer's archives, as well as a reel of censored footage from various productions. However, camera operator Len Harris says that what exists on video is what was shot for the film and nothing more.

THRILLS!



CHILLS!



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FURRY FILMS



by Sam Gafford

To look at the werewolf now, you'd think that he'd always been a part of cinematic horror. Well... yes and no. It is correct that the werewolf has been a part of popular myth and folklore for hundreds of years, but he's really only a babe in the woods when it comes to the movies.

Unlike **FRANKENSTEIN** and **DRACULA**, the werewolf had no seminal novel upon which to base his career. These other 'famous monsters' had already existed for decades before the advent of movies and **Frankenstein** was one of the earliest film efforts (from Edison, no less!). But the wolfman (and wolfwoman!) had to work harder for their success. Now famous in his own right, the werewolf can lay claim to an impressive list of film credits. So many, in fact, that it is beyond the scope of this article to cover them all but it is enjoyable to look at the many highlights, and lowlights, of these furry films.

The werewolf makes a brief, and unimpressive, debut in the silent era with such movies as **THE WEREWOLF** (Bison, 1913) which featured a Navajo wolfman. Interesting in that the werewolf of the title was a woman, making the female the first gender to stalk the movie moon. Another movie, also titled **THE WEREWOLF** (Republic, 1915), was lost but generally listed in film references. The Germans jumped into the field with 1932's **LE LOUP GAROU** which was the first talking movie to feature a werewolf. But all these movies failed to make a significant impact on the viewing audience. A major hit was needed to establish the

werewolf's movie power. It came in 1933 with Universal's release of Carl Laemmle's **THE WEREWOLF OF LONDON**.

Starring Henry Hull as the lycanthrope stricken Dr. Glendon, **THE WEREWOLF OF LONDON** was an impressive start to the werewolf's movie career. Hull plays a doctor searching Tibet for the elusive 'moon flower'. Shortly after finding it, he is attacked by a werewolf and bitten. When he returns home, he finds that he is stricken with lycanthropy and begins to experience nightly changes and murderous rages. Although seeming predictable now, and difficult to accept Warner Oland (Charlie Chan) as Hull's werewolf attacker, the movie made a significant impact at the theatre and remains a classic to this day. But it would be seven years before another notable werewolf movie saw the light of night.

In 1941, Universal released **THE WOLFMAN** with Lon Chaney Jr. in the title role. Audiences had almost been waiting for Lon Jr. to



(THE WEREWOLF OF LONDON.)



step into his father's shoes and greeted the movie enthusiastically. Larry Talbot (Chaney) returns home after a long absence (the cause of which is never clear) to try and make amends with his father (Claude Rains). Easing back into his life, Talbot takes an interest in the lovely Gwen Conliffe (Evelyn Ankers) but then a gypsy caravan arrives in town. At night, under a full moon, Talbot is attacked by a werewolf who turns out to be one of the gypsies (played by Bela Lugosi in a small role). Escaping death, Talbot finds that he is now cursed by the full moon and becomes a werewolf himself. Tormented, Talbot tries to come to grips with his dilemma, aided by gypsy Maria Ouspenskaya. Drawn out into the night by her concern for the tragic Talbot, Gwen becomes his new target. Before he can kill her, however, the elder Talbot arrives and (unknowingly) bludgeons his son to death. At peace now (until the sequels start), Talbot turns back to his human self and rests.

Based on an original script by Curt Siodmak, **THE WOLFMAN** set the tone for virtually every werewolf movie that followed. Taking lib-

erally from folklore and inspiration where needed, the stock elements of the story would be repeated over and over again. (One primary deviation from folklore was the dependence on the full moon for the change. In myth, lycanthropes—or shapeshifters—could change at will into a variety of shapes.)

It remains an astounding film and the Holy Grail that every werewolf movie aspires to. The casting and performances are impeccable with Chaney, Jr. and Rains giving some of the best acting of their career.

Now the gloves were off. The werewolf quickly became one of the regular 'heavy' roles in quickly produced thrillers. In many cases, the movies contained only brief mentions or links to the werewolf myth or a werewolf assistant (similar to the old hunchback assistant). Once again, it was up to Larry Talbot to bring the werewolf back to prominence.

The first semi-sequel to **THE WOLFMAN**, was 1943's **FRANKENSTEIN MEETS THE WOLFMAN** (unlike Frankenstein, the Wolfman had to share his first sequel with someone else).

Talbot's grave is looted and the protective wolfsbane removed from his corpse. Talbot revives (against all themes put forward in the first movie) without memory of his last days. He eventually discovers that he has been dead for several years, during which time his heartbroken father has also died. Stricken, he begins a new search for an end to his pain. The trail leads to the diary of Dr. Frankenstein and eventually to the Frankenstein monster itself. With the assistance of the young Dr. Mannering (Patric Knowledges), Talbot tries to find a way to use Frankenstein's science to drain his life force and bring him peace but Mannering falls under the spell of Frankenstein and brings a watery end to them all.

Despite its potential for camp by combining the two monsters, **FRANKENSTEIN MEETS THE WOLFMAN** was a good sequel to the first Talbot film. In fact, it is more concerned with Talbot than the monster and provides a rollicking fight at the end. This would be the last time that Talbot was given a good story and one can picture the character, as pitiable as ever, walking the Universal back lot from sequel to sequel... looking for an end to his

CHILLER THEATRE

(THE WEREWOLF—Steven Robb.)



Dr. Edelmann (Onslow Stevens). Of course, tragedy soon follows as Dr. Edelmann is bitten by Dracula (John Carradine once again), revives the Frankenstein monster (yet again), and has to be killed by Talbot before the final explosion. The movie, while mildly entertaining, was proof that the traditional monsters were losing steam despite the fact that it was Universal's top money maker for the year.

Which was evident with 1948's **ABBOTT AND COSTELLO MEET FRANKENSTEIN** which brought all of the monsters together with the famous comic duo. The movie was an enjoyable romp, but confirmed that the monsters were now open game for spoofs and less able to provide chills. The movie was most notable for being the second film appearance of Bela Lugosi as Dracula and Chaney, Jr.'s last film appearance as Larry Talbot. Once again, Talbot is on the trail of Dracula and Frankenstein's monster and appears at the beginning of the film totally healed and revived after his last 'death' in **HOUSE OF DRACULA**. Chaney's performance becomes tired by the time of this movie and is almost annoying. If nothing else,

torment.

But no end was currently in sight when Universal released the third Talbot movie, **THE HOUSE OF FRANKENSTEIN** (1944) which paired Chaney, Jr., with Boris Karloff, John Carradine, Glen Strange, and J. Carrol Naish. Despite a great cast, the result is a tepid roller coaster ride through Universal's 'monster' house with the mad scientist, the hunchback, the monster, the vampire, and . . . of course, the werewolf. This time, Karloff is the mad scientist who escapes from prison in search of Frankenstein's secrets. What he finds are the frozen remains of the monster and Talbot (who was frozen in his werewolf state but discovered in his human form) which he revives for his experiments. Needless to say, a bad end is in the cards for all and Talbot is finally shot with a silver bullet.

Which apparently did no good because Talbot is back again in **HOUSE OF DRACULA** (Universal, 1945) suffering no ill effects. Not only that, but he is actually cured by the good doctor



(WEREWOLF IN A GIRL'S DORMITORY)



Chaney deserves mention as being the only actor who portrayed the same monster in all of its Universal appearances.

In 1944 and 1946, there appeared two marginal werewolf movies in **CRY OF THE WEREWOLF** and **SHE-WOLF OF LONDON**. The first starring Nina Foch as a cursed gypsy queen who suffers from the lycanthropic curse while the second, starring a young June Lockhart, had an heir-ess tricked into believing she was a werewolf by a greedy aunt. Although interesting, neither film makes a significant impact.

As the country moved into the paranoid 1950's, the traditional monsters had lost impact and the movies focused on mutated insects and aliens. But the werewolf, like old Larry Talbot, refused to die! In 1956, Columbia released a low budget thriller titled **THE WEREWOLF** (easily the most popular title for these movies) starring Steven Ritch as a drifter who is turned into a werewolf by the obligatory mad scientists. In a wonderful piece of twisted logic, the scientists believe that by returning man to a more bestial state, nuclear war could be avoided. (Of course, all society would grind to a halt as well but hey, these are MAD scientists!)

The scientific method returns in one of the more infamous entries in werewolf cinema: **I WAS A TEENAGE WEREWOLF** (AIP, 1956) starring

the late Michael Landon in his first film role. The movie is a cross between **THE WOLFMAN** and **REBEL WITHOUT A CAUSE** with Landon as a moody, hostile teen who is regressed into lycanthropy by his psychiatrist ("Tell me about your relationship with your cat...") The movie started a teen monster trend that continued with **I WAS A TEENAGE FRANKENSTEIN** and the teen werewolf's return in 1958's **HOW TO MAKE A MONSTER** which featured Gary Clarke taking the role from Landon.

In 1951, Hammer revived the werewolf trend with **CURSE OF THE WEREWOLF** (reviewed elsewhere in this issue). Based on the novel, **THE WEREWOLF OF**

PARIS, by Guy Endore, the movie remained relatively close to the theme of the book by treating lycanthropy as an religious and moral curse. Oliver Reed, in his first big role, brings the snarling Leon to life and embodies him with a tragic personality that brings to mind Chaney, Jr.'s first portrayal of Larry Talbot. The movie made a big impact at the box office and on the fans setting a new trend for lavishness and explicit blood and gore.

On the other end of the scale was MGM's 1953 release of **WEREWOLF IN A GIRL'S DORMITORY** which was a co-production between Italy-France-Germany production companies. As always, it takes a few people to make something truly incomprehensible. Once again, another scientifically created werewolf decides to start terrorizing a girl's dormitory in a reform school. A precursor of many bad movies to come, it has to be seen to be believed for it's inanity.

But for true incomprehensibility, one need look no further than 1965's **FACE OF THE SCREAMING WEREWOLF** which is a bargain basement compilation of two other Mexican werewolf movies **LA MOMIA AZTECA (THE AZTEC MUMMY, 1957)** and **LA CASA DEL TERROR (THE HOUSE OF TERROR, 1959)**. In his quest to replace Bela Lugosi as the horror star who fell the farthest, Lon Chaney Jr. actually starred in the



second movie as a mummified werewolf that is revived by another mad scientist (where do all these mad scientists come from? Is there a school for this?). The compilation is a movie that is so spectacularly bad that it defies explanation.

The 1960's were a disappointing decade for the werewolf film. The astonishingly awful **WEREWOLF IN A GIRL'S DORMITORY** was joined by **THE MALTESE BIPPY** (1969—which starred Rowan and Martin from **LAUGH-IN** and a collection of horror clichés) and **BLOOD OF DRACULA'S CASTLE** (1969—with a werewolf gangster!) for less than impressive cinematic outings. Redeeming the 1960's slightly was the 1965 Paramount release of **DR. TERROR'S HOUSE OF HORRORS** which was an anthology film featuring an effective werewolf story.

True astonishment had to wait until Fanfare released **WEREWOLVES ON WHEELS** in 1971. A movie executive must have thought that this was a natural; choppers, chicks, and werewolves . . . how could it miss! A gang of outlaw bikers breaks into a Satanic cult's retreat and start breaking heads. (Talk about your lesser of two evils!) For revenge, the head cultist casts a curse on the leader of the outlaw bikers and his chopper-riding chick! After killing most of the biker gang, the werewolf

couple is burned to death by the few survivors. One often wonders what filmmakers are thinking. Despite a few good scenes, the movie is difficult to sit through but makes good watching if you happen to be doing something else at the same time!

Notable primarily for its great title, **THE VAMPIRES ARE COMING! THE WEREWOLVES ARE HERE!** was an obscure British film which pops up on video now and then. A generally plodding effort, the movie is marked by lackluster performances, poor directing, and an almost nonexistent budget.

The werewolf invades politics with 1973's **THE WEREWOLF OF WASHINGTON** with Dean Stockwell as the hairy politician. The film attempts to mirror the in-



herent violence and predatory nature of the werewolf with the more civilized violence of politics and government. An interesting combination, the movie fails to pull off the delicate balance and eventually becomes another potboiler.

THE BEAST MUST DIE (Cinerama, 1974) is a strange combination of werewolves with Agatha Christie's **AND THEN THERE WERE NONE** with a big game hunter (Calvin Lockhart) convinced that one of his guests at his country estate is a werewolf. The film is really only notable for Lockhart's ingenious use of a machine gun loaded with silver bullets! Peter Cushing gives a good performance which is generally wasted as the film fails to reach it's potential.

The next big budget werewolf movie would not be until 1981 with the release of both **THE HOWLING** and **AN AMERICAN WEREWOLF IN LONDON**. **THE HOWLING** presented a rebirth of the werewolf cinema heritage and would go on to inspire far too many sequels which could never match the original. A clever script brings together talented performances by John Carradine, Patrick MacNee, Dee Wallace, Chris Stone, Dennis Dugan and Slim Pickens. Wallace plays a TV reporter who stumbles upon a serial killer who is actually a werewolf. Traumatized by the killer's death in mid-transformation, Wallace is sent to a retreat by her psychologist, MacNee, for rest and therapy. Needless to day, the retreat is actually a sanctuary for werewolves who have decided to band together for their own safety against man. The original movie boasts one of the best endings as Wallace, having escaped from the Colony but infected by a werewolf bite, exposes them by transforming on live television. Featuring groundbreaking special effects and a fast paced script, the original was truly that—original. The first sequel, **HOWLING 2: YOUR SISTER IS A WEREWOLF** couldn't come close even with the performances of Christopher Lee and Sybil Danning.



(THE HOWLING)

AN AMERICAN WEREWOLF IN LONDON by John Landis is the type of film you either love or hate. David Naughton plays an American attacked by a werewolf while walking on the moors with his friend, Griffin Dunne, who dies in the attack. Naughton is, of course, infected and doomed to become a wolf despite the constant warnings from his dead friend Dunne who advises Naughton to kill himself. The talented Rick Baker gave a new definition to the transformation scenes even though they seem dated today. Of note is the fact that Naughton changes completely into a wolf which is accurate with folklore but virtually never done in the movies. The movie never reaches it's true potential due to it's conflict: is it a comedy or a thriller? Because they movie is never sure, neither is the audience but it does provide some truly excellent scenes.

For more ambiguity, check out **THE COMPANY OF WOLVES** (Palace, 1984) which is a disjointed 'updating' of the Little Red Riding Hood fairy tale to include the awakening sexuality of a young girl and man's fear of his own sexuality. Many good scenes are evident but it is difficult to pull anything close to a plot out of it.

As if teens didn't have enough problems, 1985 brings them **TEEN WOLF** which brings the werewolf myth back to comedy as Michael J. Fox using his new found lycanthropy to win friends and become popular. Even less noteworthy was the sequel **TEEN WOLF TOO** (1987) where Fox's

cousin develops the same hairy problem but doesn't cope with it as well.

Stephen King's only werewolf novel is adapted in 1985's snoozer, **SILVER BULLET** which replaces the killer in a boring murder mystery with a werewolf. (Haven't we seen this somewhere before?) Gary Busey as a drunken uncle blunders through the movie as he apparently can't figure out why he's there at all! (Too bad Chaney, Jr. was dead by this time.)

With the comedy door swung wide open by **TEEN WOLF**, 1987 brought **THE MONSTER SQUAD** which was essentially an updating of **ABBOTT AND COSTELLO MEET FRANKENSTEIN** with little kids taking the Abbott and Costello role. If one can take the traditional Universal monsters with a tongue in cheek, the movie can be very enjoyable as a group of kid horror movie fans are a town's last defense against the legendary monsters. The film does include a trendy, new look for the Wolfman which is very impressive.

The most recent werewolf movie remains one of the most hyped. 1994's **WOLF** with Jack Nicholson and Michele Pfeiffer remains a mixed bag that, at times, lasts too long. Nicholson plays Will Randall, a man whose life has been reduced to a series of insults, disappointments, and let-downs. He is bitten by a wolf one night, returning to New York from a business meeting in Vermont, and begins a subtle transformation into a wolf. It is this transformation that empowers him to take control of his life and finally take what he wants out of life.

Randall, where before he would merely accept it, now begins to scheme and plan to not only save his job from another (James Spader) but to also strengthen his position at his company and in his life. He leaves his wife when he discovers her affair with Spader (in several extreme effective scenes) and begins a relationship with the daughter (Pfeiffer) of the man who tried to fire him. As the transformation continues, Randall becomes more and more concerned about his nightly rampages and,

when his wife is found murdered, Pfeiffer also becomes concerned. In an excellent climax Nicholson and Spader, in their hairier forms fight over Pfeiffer.

The movie tends to be slow, plodding through the beginning, and making one anxious for the transformation. The social comments are often too understated to be effective. The theme that a good man shouldn't have to be ruthless and aggressive to achieve his goals is almost lost amidst the snarling and scheming. ("The worm is packing an uzi," Nicholson says at one point.) The fact that such means are necessary to protect oneself from others is only treated as an ironic aside. In the end, the movie is a good addition to the cinematic career of the werewolf but does not exactly match its hype. Nicholson's performance is excellent as he conveys the transformation with a minimum of makeup and only changes in mannerisms and movements to bring the point across.

The werewolf has been an enduring force in the movies since the early days of cinema. Surviving through highs and lows, it is doubtless that it will live through the coming decades to reappear in new and different forms. Representing the beast that is in all man, Freudian examples of which are rarely examined in film, it symbolizes the rage and violence that modern man suppresses on a daily level. As such, as man becomes more and more "civilized" and attempts to hide his animal side, the werewolf will be more and more evident in films and in real life.



(THE MONSTER SQUAD.)

BARBARA LEIGH



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RETURNS

By
Dan Cziraky

(Photo ©Harris Publications)

After their successes with the **FRANKENSTEIN** and **DRACULA** films, as well as their "Camilla" series (**THE VAMPIRE LOVERS**, **LUST FOR A VAMPIRE**, and **TWINS OF EVIL**), Hammer Films was looking for a new vehicle that would allow them to continue their successful sex 'n' horror formula. A survey/contest in the pages of **FAMOUS MONSTERS OF FILMLAND** magazine in 1974 encouraged readers to "name Hammer's next horror star". The magazine only had to look as far as its sister publication, the black & white horror comic **VAMPIRELLA**. Besides illustrated horror stories featuring alluring females, the magazine's horror hostess starred in her own popular, ongoing feature series. Fans wanted to see Vampi "in the flesh" (so to speak), and were accommodated by Hammer at the 1975 Famous Monsters Convention in New York City, where fans were first introduced to Vampirella in the form of actress/model Barbara Leigh.

"I went to New York and did that convention, that was when we thought we were going to do the film, and I really enjoyed all those people at the convention. My heart was really into it," Leigh recalls in her Los Angeles home during a rainstorm. It has been twenty years since that FM convention in the Big Apple, and, as **VAMPIRELLA** and Hammer fans alike are aware, the film was never made. Not long after it was announced, the film was shelved and Hammer Films went out of business. It is, perhaps, one of the most famous never-produced horror films, right along

with Universal Picture's proposed 1976 remake of **KING KONG** (which would have starred Peter Falk as Carl Denham and **RICH MAN, POOR MAN**'s Susan Blakely as Anne Darrow) and Twentieth-Century Fox's **ALIENS VS. PREDATOR** (abandoned in favor of the upcoming **ALIEN 4**)

"**VAMPIRELLA** took a couple of years out of my life," the actress explains. "I got into that character. I was really big into commercials, but all of a sudden I was living this character. I was walking around thinking I was Vampirella, so my friends tell me. Plus, the fact that my hair was dyed black, and I wore these long nails, and I was really, like, *into* the role. When that just didn't happen, it really broke my heart."

Barbara Leigh likes to describe herself as "a Southern girl. I was born in Georgia and raised in Miami, Florida, the Coral Gables area I love Florida, my mother still lives there. There's something about Florida weather I like and there's something I hate. I like the tropical feeling, the rains and that sort of thing, the sun. I do not like the

humidity," she confesses. "I came to Hollywood when I was nineteen. I became a model and actress. Fashion and magazine modeling—I wasn't tall enough for runway, but I had a really good ca-



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(Courtesy Barbara Leigh)



reer. I studied with Vincent Chase's workshop, had a lot of different coaches. I did a lot of television, a couple of TV series. I had a little running part on **HARRY O**, which was the David Janssen police detective show. I played the girl next-door, I was always running around in my bikini."

Leigh's career took off in the early seventies. "I did a lot of modeling and went all over the world. I did a lot of commercials, over fifty, and won a couple of awards. I did one for Amber Solaire, which is a French suntanning lotion, that was in the Cannes Film Festival years ago. I won an award for a harness racing commercial over here. I did a couple of magazine covers, and I had a lot of fun."

Leigh's first film role was in 1970's **THE STUDENT NURSES**, the first film ever produced by New World Pictures. Leigh was one of the four titular nursing students, along with Elaine Giftos, Karen Carlson, and Brioni Farrell. "That was a lot of fun," she comments. "We get a lot of fan movie from that movie. I used to have fan clubs over in Yugoslavia, of all places, which no longer even exists." In 1992, Joe Bob Briggs featured a month-long tribute to New World's "nurse movies" on The Movie Channel, including a reunion of **THE STUDENT NURSES** cast members Giftos, Carlson, and Farrell. "Brioni actually found me [after the reunion on **JOE BOB DRIVE-IN THEATER**]. It took her a long time. Now, we're back together again and good friends. She looks real good, and says

they missed me on the show."

Leigh's other films include **PRETTY MAIDS ALL IN A ROW** (1971) with Rock Hudson, Angie Dickinson, Telly Savalas, Roddy McDowell, Keenan Wynn, and James Doohan, directed by Roger Vadim and written & produced by **STAR TREK** creator Gene Roddenberry; **TERMINAL ISLAND** (1973) with Phyllis Davis, Don Marshall, and a pre-**MAGNUM P.I.** Tom Selleck; **SMILE, JENNY, YOU'RE DEAD** (1974 TV-movie) the pilot for **HARRY O**; and **BOSS MAN** (1974) a.k.a. **BOSS NIGGER** with blaxploitation star Fred Williamson, directed by Jack Arnold of **CREATURE**

FROM THE BLACK LAGOON fame. Leigh recalls, "I like Jack Arnold, and I actually went on and did a TV show with him, but we never really hit it off well. He wanted his daughter for that part, and Fred won over because Fred was the star, and Arnold never forgave me for it. By the time he was an old guy, but I was always fascinated by him."

In 1975, Leigh answered a casting call for Hammer Films' production of **VAMPIRELLA**. "I signed a contract to Hammer Films to play **VAMPIRELLA**. That was after a long search with [Hammer executive] Michael Carreras," she recounts. "I had actually gotten rid of my house, sold everything, put things in storage, and moved to New York with the assumption of going on to London. Contracts were all worked out with my attorney, and I lost my agent over this because Michael and he didn't get on and Michael flatly refused to deal with my agent. This was another thing that was a total nightmare for me. My agent was Dick Clayton, he was quite famous in the business. He's retired now, more or less, and he's the agent who discovered James Dean, so he was quite an icon in his own right. He really had a lot of famous people that he discovered. Lee Majors was a client, and Burt Reynolds. He went on to be Burt Reynolds' manager. Sometimes you go to these big functions and people will be out asking for his autograph, those who really know the business—autograph hounds. Of course, I wanted to do **VAMPIRELLA**; I was in love with

Vampirella. All my life, my two most favorite things were Egypt and Dracula. Those were the things I grew up desiring and reading, those were my hobbies. So, to play Vampirella, that was like a dream come true! After Michael had this falling out with my agent, I had to make a choice. It was either **VAMPIRELLA**, or go with my agent. Basically, more people would say, "You should have stuck with your agent," but I was really into this part. I went ahead and left the agency, and went with my lawyer to have these contracts drawn up. My house was put up, everything was liquidated, and then I went to New York, and that's when it folded."

At the time Hammer announced its deal to make **VAMPIRELLA**, the British studio was also scheduled to make **NESSIE: THE LOCH NESS MONSTER** (to be co-produced by David Frost) and **VLAD THE IMPALER**, the biography of the historical Dracula starring Christopher Lee. "I got divorced over [**VAMPIRELLA**], and then the film never got made," Leigh sighs. "I was very angry at Michael Carreras for a while, I'm thinking it had something to do with him. They had to shelve **VAMPIRELLA** because they couldn't get the right deal going with [magazine publisher James Warren]. That's what they told me. They kind of had their falling out. This is what Michael Carreras tells me. I'll never know the details, only they know for sure. They couldn't come to some sort of agreement on everything, like the creative freedom and stuff like that. James wanted more control so, basically, they put it on hold, then they ended up shelving it. Meanwhile, I had my falling out with Michael because I felt like he was never

straight with me. I don't think they ever got [as far as a completed script]. Maybe they did. I got really hostile towards the end, and didn't handle that well at all. I got very upset.

"So, I was basically left dangling. I had to go back to Los Angeles, which I went to the Playboy Mansion and **PLAYBOY**'s West Coast photo editor, Marilyn Grabowski, she's one of my oldest friends, she worked it out with Hef and them and let me stay up at the mansion. So, that was a savior for me, until I could figure out what I was going to do. By that time, Hammer was really having finan-

cial problems, but Michael never leveled with me. I thought that was really unfair, so I had a bad taste as far as that would go. After that was all settled, and it was apparent that they were not going to make **VAMPIRELLA**, I had to get some sort of normality in my life. Then, James continued using my picture once **VAMPIRELLA** wasn't going to be made. I went back to the actress I was, doing regular commercials and things like that, and that's when James put my pictures on the covers. People were still associating me with **VAMPIRELLA** so at that time I asked him not to do it. He said, 'Well, what do you want?' and we talked about doing a poster. When that never came about, I felt

like I was being jerked around again."

Although there was a lot of pain associated with **VAMPIRELLA**, Leigh fondly remembers the late Peter Cushing, the Hammer star cast as Vampirella's friend and partner, the bungling, alcoholic magician Mordecai Pendragon. "Peter [Cushing] was a wonderful guy," she says. "We spent some time together. He was a bit weird himself, always setting a place [at the table] for his dead



Cushing reads to Barbara Leigh & Hamst Publications for privacy

Special thanks to Barbara Leigh & Harris Publications for photos.)



wife. Really interesting. He wrote me beautiful letters and signed a card to me saying I would always be Vampirella to him."

The heartache of never getting to make the film that, possibly, could have propelled her career into the star sex-symbol status of a Raquel Welch, hasn't dulled Leigh's more pleasant memories of her time as the flesh-and-blood incarnation of the comic book heroine. "I used to have a lot of fan mail from [the Warren **VAMPIRELLA** cover photos] and I always felt it was an unfair deal, because I put so much heart and soul into that. I have plenty of boxes full of stuff. Right at my fingertips is a color 8x10 picture of me in the costume. I have some of the magazines, with me on the covers as Vampirella, and I have a B/W where I'm over a manhole on the streets of New York, with my cape. I look like a bat about to take flight. Maybe you'll have someone at the [Chiller Theatre] convention that remembers when I was onstage with my costume. That would be fun. I signed a lot of autographs then. That's why I'd consider doing it again,

because as far as I'm concerned, to this day no one'd done Vampirella except for me. I'm the only person who's come close to playing her. It's a whole different ballgame now."

With **VAMPIRELLA** behind her, Leigh returned to modeling and acting in TV and films. **"MISTRESS OF THE APES (1979)** was a weird film. It's a very strange story to that too. I did this film, and I liked the people very much, they all hate me now because, at the end, they had to dub me. I told them I had to go to Europe, this is the time I was unmarried but still with my ex-husband, kickboxing champion Joe Louis, and I asked them to give me the looping dates, and they just couldn't do it. They kept making times and then changing them, and finally I had to go to Europe. My tickets were already bought. Well, they couldn't wait for me to come back, which was like eight days, so they had to pay someone to do it. So, they dubbed



Special thanks to Barbara Leigh & Harris Publications for photos.)

me in the film. It didn't matter. Gosh, I have to pull that film out now and look at it. It's a really awful film.

"The last film I did was called **SEVEN** (1979) with William Smith. He's got kind of a following himself. [Director] Andy Sidaris keeps pounding out those low-budget films. He's got a lot of things going on with [1993 **PENTHOUSE** Pet of the Year] Julie Strain now. I did a job with her. Helmut Newton was shooting the Australian band **INXS**, and they needed some models. Helmut hired Julie and me, and we did some album covers. It's really funny, mine ended up being more on the record covers. One was "The Last Supper", which is really interesting. It's on the European single release. I play Mary Magdalene, of course, with the bustier and the pushed-up breasts. Helmut's sense of photography is pretty amazing in itself. A couple of other shots were really great. One, they had us handcuffed under a table where they were playing poker for us, and Michael and I were, like, booty. Then there was the piata, with me and the band, but I haven't seen that one on an album cover, and I'm not sure if they ever will use that. Julie is six feet and I'm five seven. We're both dark that way, and she's like a younger, taller version [of me]." Coincidentally, Strain's name was briefly connected with low-budget film director Jim Wynorski's (**DEATHSTALKER II**, **DINOSAUR ISLAND**) ill-fated attempt to produce a Vampirella movie several years ago.

Today, Leigh is just returning to modeling and acting after over a decade away from the business. "I'm doing real estate, which I love, but I just had some new pictures made since I came back

from London. I did a modeling job there, which I got through Helmut Newton's representative, and that was really exciting. I'm thinking, perhaps I'll get back into it, because people have been hiring me on my own, so I might as well get an agent and get back into it. I was basically retired from the business and when I came back to California, I went

to work for a private English club that my husband and I used to be members of in London. I had a lot of fun there, St James' Club and Hotel, and I got my [real estate] license right away, thinking, I love real estate, it's always been kind of a fun thing. Now I'm thinking, well, I miss acting, so I'm back in my cold-reading classes and some singing classes, and you may see me real soon. I missed the business, it's where my heart is. I'm thinking, "I still look good for my age, and it'll be fun." I should never have given it up."

A NOTE OF SPECIAL INTEREST TO FILM MEMORABILIA COLLECTORS: Barbara Leigh will be appearing at the Chiller Theatre Toy,

Model & Film Expo, April 21-23, 1995. Ms. Leigh will be displaying her original Vampirella costume, as seen in the photographs accompanying this article, and will consider selling the costume after the show. This costume was worn by Ms. Leigh at 1975 **FAMOUS MONSTERS** convention in New York City, as well as in all publicity photographs for the Vampirella film. Offers for the purchase of Ms. Leigh's Vampirella costume (or fan mail) may be sent, care of this magazine, to the following address:

Barbara Leigh
c/o CHILLER THEATRE
P.O. Box 23
Rutherford, N.J. 07070

(Special thanks to Barbara Leigh for photo.)



THE BELA LUGOSI QUIZ

by Les Williams

Welcome back horror fans and trivia buffs. I hope you all enjoyed the Boris Karloff quiz in the last issue. I've come up with a new batch of questions to test your memory about everyone's other favorite fiend, Bela Lugosi. Some are easy, and some are a little harder. Go ahead, give it a try. I bid you welcome.

Coming next issue: The Vincent Price Quiz.

1. The classic 1931 film **DRACULA** starring Bela Lugosi was directed by:

- a) Carl Dreyer
- b) Robert Florey
- c) James Whale
- d) Tod Browning

2. Bela Lugosi's 1935 film **MARK OF THE VAMPIRE** was a remake of the silent film:

- a) **THE STUDENT OF PRAGUE**
- b) **THE UNKNOWN**
- c) **LONDON AFTER MIDNIGHT**
- d) **WHILE PARIS SLEEPS**

3. Bela Lugosi's real name is:

- a) Bela Blasko
- b) Laszlo von Vojnick
- c) Stephen Lugosi
- d) Mihaly Kertesz

4. Bela Lugosi starred in numerous European silent films under the pseudonym:

- a) Armand Tesla
- b) Anszd Ott
- c) Vlad Rehmer
- d) Richard Starkey

5. In the film **ED WOOD**, Bela Lugosi was portrayed by:

- a) Robert Mitchum
- b) Johnny Depp
- c) John Forsythe
- d) Martin Landau

6. Bela Lugosi and Boris Karloff starred together in all of the following films except:

- a) **THE RAVEN (1935)**
- b) **THE INVISIBLE RAY (1936)**
- c) **OLD DARK HOUSE (1932)**
- d) **THE BODY SNATCHER (1945)**

7. Bela Lugosi portrayed Ygor in:

- a) **SON OF FRANKENSTEIN** and

GHOST OF FRANKENSTEIN

- b) **BRIDE OF FRANKENSTEIN** and **SON OF FRANKENSTEIN**
- c) **GHOST OF FRANKENSTEIN** and **FRANKENSTEIN MEETS THE WOLFMAN**
- d) **SON OF FRANKENSTEIN** and **HOUSE OF FRANKENSTEIN**

8. In **MURDERS IN THE RUE MORGUE**, Lugosi portrayed:

- a) a lecherous theatre owner
- b) an escaped prisoner
- c) a mad scientist
- d) a corrupt police inspector

9. In **DRACULA**, Bela's nemesis, Professor Van Helsing, was played by:

- a) David Manners
- b) Edward Van Sloan
- c) Charles Laughton
- d) J. Carroll Nash

10. In **MARK OF THE VAMPIRE**, Bela played the vampire Count Mora. The part of Luna, the female vampire, was played by:

- a) Elizabeth Allan
- b) Carol Bordad
- c) Jacqueline Vielis
- d) Nina Foch

11. In the 1932 film, **WHITE ZOMBIE**, Bela played Murder Legendre, an evil zombie master and soccer. The film was set in:

- a) Haiti
- b) New Orleans
- c) Jamaica
- d) Cuba

12. In 1927, Bela Lugosi was cast in the title role of the Broadway stage version of **DRACULA** by publisher/producer:

- a) Robert Florey
- b) Florence Stoker
- c) Carl Laemmle, Jr
- d) Horace Livenght

13. Bela Lugosi's first U.S. film was:

- a) **THE SILENT COMMAND**
- b) **THE MIDNIGHT GIRL**
- c) **PRISONERS**
- d) **THE LAST WARNING**

14. Bela Lugosi co-starred with Greta Garbo in the 1936 film:

- a) **FLESH AND THE DEVIL**

- b) **MATA HARI**
- c) **WHOTCHKA**
- d) **GRAND HOTEL**

15. Bela Lugosi portrayed Frankenstein's monster in:

- a) **HOUSE OF FRANKENSTEIN**
- b) **FRANKENSTEIN MEETS THE WOLFMAN**
- c) **GHOST OF FRANKENSTEIN**
- d) **ABBOTT AND COSTELLO MEET FRANKENSTEIN**

16. Bela Lugosi was born in:

- a) Lugos, Hungary
- b) Bucharest, Romania
- c) Budapest, Hungary
- d) Pozarevac, Yugoslavia

17. All of the following serials starred Bela Lugosi except:

- a) **THE PHANTOM CREEPS**
- b) **SHADOW OF CHINATOWN**
- c) **THE CRIMSON GHOST**
- d) **S.O.S. COASTGUARD**

18. Bela Lugosi last played Count Dracula in the film:

- a) **ABBOTT AND COSTELLO MEET FRANKENSTEIN**
- b) **OLD MOTHER RILEY MEETS THE VAMPIRE**
- c) **HOUSE OF DRACULA**
- d) **RETURN OF THE VAMPIRE**

19. Bela was a guest star on the television program:

- a) **THE RED SKELTON SHOW**
- b) **THE COLGATE COMEDY HOUR**
- c) **YOU ASKED FOR IT**
- d) all of the above

20. In the film, **THE WOLFMAN**, Bela Lugosi had a small but important part as:

- a) Lawrence Talbot's uncle
- b) Bela, a gypsy fortune teller
- c) a silversmith who knows how to kill werewolves
- d) Lawrence Talbot's last victim

21. Bela appeared in two different films, seven years apart, that both had the same title. The shared title was:

- a) **THE APE MAN**
- b) **THE RAVEN**
- c) **NIGHT OF TERROR**

CHILLER THEATRE

d.) THE BLACK CAT

22 The 1939 British film, **DARK EYES OF LONDON**, starring Bela, was released in the U.S. in 1940 under the title

- a.) **THE CORPSE VANISHES**
- b.) **THE HUMAN MONSTER**
- c.) **THE RETURN OF CHANDU**
- d.) **YOU'LL FIND OUT**

23 Bela's father was

- a.) A banker
- b.) A baron
- c.) Drowned in the Titanic disaster
- d.) All of the above

24 Before his acting career, Bela was

- a.) a struggling sculptor/artist
- b.) a decorated WWI soldier
- c.) a grave digger
- d.) a medical student

25 The 1920 silent German film, **DER JANUSKOPF**, was directed by F.W. Murnau, starred Conrad Veidt, and featured Bela Lugosi. The story was an adaptation of

- a.) **DR. Jekyll and MR. HYDE**
- b.) **PICTURE OF DORIAN GRAY**
- c.) **FAUST**
- d.) **BEAUTY AND THE BEAST**

26 Bela starred in two comedies with the East Side Kids (Bowery Boys); they were

- a.) **BELA LUGOSI MEETS A BROOKLYN GORILLA** and **ZOMBIES ON BROADWAY**
- b.) **BOWERY AT MIDNIGHT** and **SPOOKS RUN WILD**
- c.) **ZOMBIES ON BROADWAY** and **BOWERY AT MIDNIGHT**
- d.) **SPOOKS RUN WILD** and **GHOST ON THE LOOSE**

27 Bela Lugosi starred with George Zucco in the films

- a.) **DEAD MEN WALK** and **THE MUMMY'S GHOST**
- b.) **DEAD MEN WALK** and **VOODOO MAN**
- c.) **VOODOO MAN** and **SCARRED TO DEATH**
- d.) **RETURN OF THE APE MAN** and **CHANDU THE MAGICIAN**

28 Prior to its release, an incestuous father-daughter relationship leading to murder and suicide was totally edited out of the Bela Lugosi film

- a.) **GLEN OR GLENDA?**

- b.) **MARK OF THE VAMPIRE**
- c.) **THE MYSTERIOUS MR. WONG**
- d.) **THE DEVIL WORSHIPPERS**

29 In the 1942 film, **BLACK DRAGONS**, Bela portrayed:

- a.) an evil magician
- b.) a mute butler
- c.) a murderous drug smuggler
- d.) a Nazi plastic surgeon

30 Arlene Francis (in her film debut) was tortured by Bela in the film

- a.) **MURDERS IN THE RUE MORGUE**
- b.) **THE CHOSEN VICTIM**
- c.) **THE GORILLA**
- d.) **THE DEVIL BAT**

31 Bela played the half man/half beast "Sayer of the Law" in the 1933 film **ISLAND OF LOST SOULS**, which is based on the novel, **THE ISLAND OF DR. MOREAU**, written by

- a.) Robert Louis Stevenson
- b.) Sheridan LeFanu
- c.) H.P. Lovecraft
- d.) H.G. Wells

32 Boris Karloff was skinned alive by Bela Lugosi in the film

- a.) **THE BLACK CAT**
- b.) **THE RAVEN**
- c.) **THE DEVIL COMES IN THE HANDS**
- d.) **THE GHOUL**

33 In the film, **RETURN OF THE VAMPIRE**, Bela played the vampire, his werewolf

servant was played by

- a.) John Agar
- b.) Matt Williams
- c.) Lew Landers
- d.) Roland Varno

34 Bela's only color film was

- a.) **OLD MOTHER RILEY MEETS THE VAMPIRE**
- b.) **SCARRED TO DEATH**
- c.) **THE BLACK SLEEP**
- d.) **ONE BODY TOO MANY**

35 The documentary, **LUGOSI: THE FORT-GOTTEN KING**, is hosted by

- a.) Peter Cushing
- b.) Jack Palance
- c.) Forrest J. Ackerman
- d.) Stephen King

36 Bela is attacked by a giant octopus in the film

- a.) **WARLORDS OF ATLANTIS**
- b.) **BEST MAN WINS**
- c.) **BRIDE OF THE MONSTER**
- d.) **MYSTERY OF THE MARIE CELESTE**

37 Bela and Boris Karloff portrayed gangsters in the film

- a.) **BLACK FRIDAY**
- b.) **INVISIBLE GHOST**
- c.) **SAINT'S DOUBLE TROUBLE**
- d.) **DICK TRACY MEETS GRUESOME**

38 Bela appeared in a 1933 film with W.C. Fields and Burns & Allen entitled

- a.) **BROADMINDED**
- b.) **INTERNATIONAL HOUSE**
- c.) **NEVER GIVE A SUCKER AN EVEN BREAK**
- d.) **WOMEN OF ALL NATIONS**

39 In a rare sympathetic role, Bela played a good scientist in the film

- a.) **THE INVISIBLE RAY**
- b.) **NIGHT MONSTER**
- c.) **THE THIRTEENTH CHAIR**
- d.) **THE MAN WHO LIVED AGAIN**

40 In addition to his many films, Bela also had a very successful stage career. He played all the following roles except:

- a.) Romeo in **ROMEO AND JULIET**
- b.) Jesus Christ in **THE PASSION**
- c.) Satan in **DANTE'S INFERNO**
- d.) Jonathan Brewster in **ARSENIC AND OLD LACE**

41 Bela's 'double' in the film, **PLAN NINE FROM OUTER SPACE**, was

- a.) Dr. Tom Mason



- b) Dr. Tom Mix
c) Dr. Tom Matthew
d) Dr. Tom Simpson

42. Bela was slated for a starring role in a proposed TV series produced by Ted Allan, but unfortunately the project never came to completion. It was to be called

- a) **DRACULA**
b) CHAMBER OF HORRORS
c) THE ADVENTURES OF DR. X
d) THE BELA LUGOSI SHOW

43. Bela was reunited with his DRACULA co-star David Manners in the 1933 film.

- a) THE SHADOW STRIKES
b) NIGHT OF TERROR
c) THE WALKING DEAD
d) THE DEATH KISS

44. Bela played twins, one good and one evil, in the film

- a) GENIUS AT WORK
b) MURDER BY TELEVISION
c) RETURN OF THE APE MAN
d) THE CORPSE VANISHES

45. The original title of the film, BRIDE OF THE MONSTER, was.

- a) NIGHT OF THE GHOULS
b) REVENGE OF DR. VORNOFF
c) BRIDE OF THE ATOM
d) BRIDE OF THE VAMPIRE

46. Referring to the howls of the wolves in DRACULA, Bela says the famous line, "_____ the children of the night, what music they make." Count Dracula is speaking to

- a) Renfield
b) Prof. Van Helsing
c) Johnathan Harker
d) Dr. Seward

47. Bela posed for Disney animators to help create the character of

- a) Captain Hook in PETER PAN
b) Maleficent the witch in SLEEPING BEAUTY
c) The face in the Evil Queen's talking mirror in SNOW WHITE
d) The demon in the "Night on Bald Mountain" segment of FANTASIA

48. Bela's role in the film DRACULA had originally been intended for

- a) Werner Krauss, but he was filming in Europe
b) Errol Flynn, but he blew the audition
c) Lon Chaney, but he died too soon
d) Lionel Barrymore, but he turned it down

49. In DRACULA, the role of the beautiful Mina was played by

- a) Lil Dagover
b) Helen Chandler
c) Gloria Stewart
d) Frances Dade

50. Universal's 1931 Spanish version of DRACULA was filmed at night on the same sets as the Bela Lugosi English language film. In the Spanish version, Bela's part was played by

- a) Carlos Villarias
b) Pablo Alvarez
c) Jose Vargas
d) George Mefford

BORIS KARLOFF QUIZ ANSWERS

1	c, 2	b, 3	c, 4	a, 5	b, 6	a,
7	a, 8	b, 9	d, 10	d, 11	a, 12	b,
13	a, 14	a, 15	d, 16	c, 17	a, 18	b,
19	a, 20	d, 21	d, 22	c, 23	a, 24	b,
25	d, 26	d, 27	a, 28	b, 29	b, 30	c,
31	a, 32	c, 33	a, 34	d, 35	c, 36	b,
37	b, 38	d, 39	c, 40	d, 41	a, 42	b,
43	a, 44	d, 45	a, 46	c, 47	c, 48	b,
49	c, 50	d				

SCORES

40-50	Excellent—A true Boris Karloff fan
30-40	Very Good—A Horror movie fan
20-30	Good—A late night movie fan
10-20	Average—You've seen a few good movies
0-10	Poor—You've either missed a lot, or just have a very bad memory

WINNERS OF THE BORIS KARLOFF QUIZ

- 1st Prize—Allen Kretschmar
2nd Prize—Chuck Reiter
3rd Prize—Fritz Fnsing

The following antreess had all correct answers or near perfect scores—

Richard Olson; Paul Posewinski; Gerald Tilley; Peter A. Vickars; Bruce Hanson; Samuel J. Tomano; Jeff McIntosh; Cathy Mark



REGINA'S WILD CAREER

by Al Ryan with Dan Cziraky





The films had such titles as **SATAN'S SADISTS** and **BLAZING STEWARDESSES**. They were low-budget exploitation flicks, playing to the drive-in circuits in the late sixties and early seventies. These twentysomething-year-old films are cult classics now, part of a by-gone era that is looked back on with nostalgia and fondness by such genre historians as Michael J. Weldon and the Phantom of the Movies. B-movie fans also remember the films with stars like Tommy Kirk, Ross Hagen, Russ Tamblyn, and creaky horror veterans John Carradine, Lon Chaney Jr., and J. Carrol Naish and, of course, the "girl". Their pouty-lipped, blonde, tough biker chick with the white go-go boots in **ANGEL'S WILD WOMEN**, or being carried off by pus-faced Frankenstein's Monster John Bloom, her ample breasts nearly spilling out of her knotted halter top in **DRACULA VS. FRANKENSTEIN**. Yes, Regina Carrol, the reigning scream queen at Independent-International Pictures, who endured Zandor Vorkov's ridiculous Dracula and triumphed over the antics of Jimmy and Harry Ritz (the Ritz Brothers) in **BLAZING STEWARDESSES**.

Regina Gelfan (her real name) was born in Boston, Massachusetts, but her family

moved to Los Angeles when she was still very young. Already an established actress and dancer by age five, she appeared on stage in productions of **THE CHILDREN'S HOUR**, **WISH YOU WERE HERE**, and **DADDY LONG LEGS**. For the road tour of **WEST SIDE STORY** she was the second female lead.

Carrol's first film appearance was in 1959's **THE BEAT GENERATION**, starring her mentor, Steve Cochran. She had parts in **FROM THE TERRACE** (1960), with Paul Newman and Joanne Woodward; John Ford's **TWO RODE TOGETHER** (1961), with James Stewart and Richard Widmark; **THE SLENDER THREAD** (1965) with Sidney Poitier; **THE GLASS BOTTOM BOAT** (1966) with Doris Day; and **VIVA LAS VEGAS!** (1964) with Elvis Presley whom she dated at the time. Her television work included **ROUTE 66**, **OZZIE AND HARRIET**, and **THE DINAH SHORE SHOW**. She started her own nightclub act which toured Europe, and shared the Las Vegas stage with Milton Berle, Pearl Bailey, Louis Prima, and Tony Bennett. While living in Las Vegas she hosted her own interview show for local television and wrote an en-





tainment column for **LAS VEGAS PANORAMA**.

In 1969, Carrol landed the lead role in director Al Adamson's **SATAN'S SADISTS**, starring Russ Tamblyn (**TOM THUMB**), Scott Brady, and Kent Taylor. This was the start of her long association with Sam Sherman's Independent-International Pictures Corp. She and Adamson married and the pair worked on a half dozen I-I films, notable for their low budget, exploitation elements, and use of older actors such as Carradine and Lon Chaney, Jr. She starred in **THE FEMALE BUNCH** (1969), **BRAIN OF BLOOD** (1971), **DRACULA VS. FRANKENSTEIN** (1971), **ANGEL'S WILD WOMEN** (1972), **BLOOD OF GHASTLY HORROR** [a.k.a. **THE MAN WITH THE SYNTHETIC BRAIN**] (1972), **TEXAS LAYOVER** (1975), **JESSIE'S GIRLS** (1975), and **BLAZING STEWARDESSES** (1975). Her work in **STEWARDESSES** drew critical acclaim for her Judy Holiday-like persona. In 1982 she appeared in the family-orientated **CARNIVAL MAGIC**. She returned to dancing with a one-woman tribute to Isadora Duncan, as well as a series of Native America dance programs

in Palm Springs

Sadly, Regina Carrol succumbed to cancer on November 4, 1992, while residing in St. George, Utah. She was only 49 and had been working on a story about her experiences with Elvis Presley. She is survived by her father, a brother, and her husband who is still directing. Shortly before her death, she granted a final telephone interview to correspondent Al Ryan, who was unaware of her serious medical condition.

AL RYAN: Is it true you were a professional dancer at the age of five?

REGINA CARROL: Oh, before that! Even before I got out of my mother's womb! I was dancing in the womb! Actually, it was my mother that got me started. She used to steal me out of school and say there's been an emergency or something, and take me on all the auditions. She would say that you don't have to cook, you don't have to make beds, just dance.

AR: What were some of the plays you were in?

RC: Well, in high school I was in **A TREE GROWS IN BROOKLYN**, **WISH YOU WERE HERE**, **DADDY LONG LEGS**, and



WEST SIDE STORY.

AR: How did you make the jump from dancing to acting?

RC: I always wanted to be a great dramatic actress and win an Academy Award. But after doing **SATAN'S SADISTS**, and films with a lot of monsters, I said, "Hey, I'm not going to win an award for these pictures!" But, I still tried to bring truth and beauty to the screen, no matter what the film was. Steve Cochran, a family friend, I think he got me my first role in a real film, called **THE BEAT GENERATION**. I was one of the dancers, with a line here or there. It was all about hippies, beat--what did they used to call them?

AR: Beatniks?

RC: Beatniks. That's right. We were beatniks, and we wore a lot of black clothes and looked and acted real tough. The movie was about a bunch of kids getting in trouble, beating up each other, stealing cars and each other's boyfriends.

AR: What was it like working with John Ford and James Stewart on **TWO RODE TOGETHER**?



RC: Jimmy was in the same scene that I was in. It was just a day's work. I actually remember John Ford better because he made my part bigger. "Cry," he said. "Cry more, more!" I should see him this year at the awards in Palm Springs. *[Carrol did, in fact, have a long reunion meeting with Ford in Palm Springs that year.]*

AR: What role did you play in **VIVA LAS VEGAS**?

RC: Oh, **VIVA LAS VEGAS**! Elvis Presley! I was one of the dancers and I had a line.

AR: What was Elvis Presley like?

RC: Elvis was very kind. You see, at the time, his mother had just died and my mother had just died, so we spent a lot of quiet time together. I was one of the only girls in Vegas that didn't jump into bed with him. We didn't have that kind of relationship. We were sharing something else at the time, something special. I still wear a ring on my index finger that he gave me. I even wrote an article about our friendship. My husband, Al, said that I should add a little sex at the end or nobody would want to read it but I





wouldn't want to lie.

AR: What was your Las Vegas talk show like?

RC: It was right before woman's liberation when women *still* liked men! They still liked having babies and cooking. I had all the ladies that were appearing on the Las Vegas strip coming on my show to chitchat. It was for publicity for their shows, so they always wanted to come on my show. People like Dinah Shore and Zsa Zsa.

AR: Tell me about working on **DRACULA VS. FRANKENSTEIN**.

RC: The most fun part about **DRACULA VS. FRANKENSTEIN** was that Sam Sherman decided to shoot some scenes at an old, old church in New York. So, we flew out there, and the church was old, you see, *real* old, with real spider webs and all of that. Nothing was fake, it all had real atmosphere. Anyway, we shot it at night, they had me all tied up, and there was Dracula and Frankenstein fighting over me! Which one was going to get me, you know? Which one?

AR: What was it like working with Lon Chaney, Jr.?

RC: Lon . . . well, Lon was very, very ill, and between every scene, he'd do his vomiting and come right back to work. He had cancer and he was fighting just to stay alive.

Just fighting it with all he had.

AR: What was doing **ANGELS' WILD WOMEN** like?

RC: That was quite a switch for me, having a chance to play a wild, aggressive female. But what I do on the screen has no relation to the woman that I am in real life. First I am a woman, second an actress. The truth is, I enjoyed every movie that I ever did. I always tried to make an Academy Award performance, but deep down inside I knew they were only low-budget films. Another thing is, I always liked

doing biker films. **ANGELS' WILD WOMEN** was a good biker flick. They were some of my favorites. Even now, when I hear the sound of a bike, I love it, the power.

AR: What about **BRAIN OF BLOOD**?

RC: In **BRAIN OF BLOOD**, I played a very elegant woman in that. My husband was dying and he was dying with secrets. But they put the secrets into the wrong brain.

AR: You spent a lot of your career working for Sam Sherman. What is he like?

RC: Sam was always lots of fun! Up, up, up! Uplifting! You could never be down when Sam was around. Happy, happy, happy! Go, go, go! And that was good. He was and still is very professional.

AR: What was it like working with your husband, Al Adamson, on so many films?

RC: He was great! No fighting on *that* set! No way! I'd do anything that he said. See, when I was younger, the movie set was like a temple to me, and the director was the god. I waited for direction—for direction to reach inside the depths of myself. I truly enjoyed acting, the feelings that you touched upon. Trying to bring out all the truth and beauty, and to share that with the audience.

AR: Do you have any regrets?

RC: Well, I never won the Academy Award, but maybe there's still time for that.

Prudence Hyman's REFLECTIONS OF THE GORGON

Compiled by Paul Paris



In the past 11 years of collecting in-person autographs, mainly in California, having a good friend who happens to live in England and who has been collecting autographs since 1947 always helps in obtaining those HAMMER HORROR celebs the likes of whom we rarely see in the States. Literally an endless list of rare and common entities has made one avid science-fiction/horror autograph and poster collector quite pleased.

My correspondence with **THE GORGON**, actress Prudence Hyman, was very memorable and quite special to me but, unfortunately, somewhat brief as Miss Hyman had not been well. She passed away recently and was indeed a sweet and obliging woman whose vague memories of her career, especially **THE GORGON**, are seen here for the first time anywhere—ENJOY!

PRUDENCE HYMAN: I was born in London, England and started ballet school there. Then I studied in Paris, both times with famous tutors, and then in my first company which was under the great ballerina, Thamer Kasavina. Later, I was invited by Massine into the DeBasil Company where I stayed for four years. We toured the States each winter, from East to West and North to South, then down to Mexico City, back across the

USA over to Monte Carlo, Spain, then Paris and finally back home to England. I was then asked to join Markova sharing roles with Alicia and her partner Dolin.

In 1940. It was a wonderful partnership that lasted six years and all the wonderful revues with Beatrice Lillie, Hermoine Gingold, and Hermoine Baddeley. We toured North Africa in 1944 with Leslie Henson to entertain the troops for four months including Malta and Italy.

I danced a solo in the original **CHRISTOPHER COLUMBUS** with Fredric March. I also danced in one of Ivor Novello's films and was also in several films and stage plays with Dirk Bogarde before being asked if I would like to be in **THE GORGON** as "the Gorgon", of course. I was asked by the producer, Anthony Nelson-Keys, and it was great fun doing that film.

I was not seen much in **THE GORGON** and my memories and details about it are somewhat vague. I do remember that the snakes that rose from my hair were worked by five strings attached to a box (off camera, of course) by a man who stood about 25 feet behind me with a wind machine which was blowing my dress. The makeup for the Gorgon only took an hour or so. It was some very thin transparent skin-like stuff stuck to my face. It was somewhat uncomfortable but still good fun. Everyone involved with **THE GORGON** (Peter Cushing, Christopher Lee, and Barbara Shelly) were very nice to work with. I knew Christopher Lee well and considered Peter Cushing a gentleman and a charmer! The director, Terence Fisher, was a sweet man.

I'm sorry that I cannot tell you more but it was so long ago and quite difficult to remember.

My next film was called **THE WITCHES** and was also with Hammer. Then I was chosen to be one of the girls who

were all different types and ages to go to Rome for **CLEOPATRA** and I was there for four months, working for one day, but had a marvelous time. I came home and married a darling man and was so happy for 28 years when my angel died.

Sorry it's all so brief but writing is not my strong point and it was all so long ago. I am much better now after a long holiday. Many thanks for your sincere interest.



Reprints



NEW WORLD PICTURES: THE ROGER CORMAN YEARS

by Terry Blass



"Only the monster she made could satisfy her strange desires!"—**LADY FRANKENSTEIN**

"Women so hot with desire they melt the chains that enslave them! Men who are only half men & women who are more than all women!"—**THE BIG BIRD CAGE**

"Black slave, white slave. See wild women fight to the death."—**ARENA**

"Super sisters on cycles! Better move your butt when these ladies strut!"—**DARKTOWN STRUTTERS**

"They'll give you fast-fast-fast relief! Playing doctor was never like this! Keep abreast of the medical world with **CANDY STRIPE NURSES**!"

"Women are made for men . . . **TO HUNT!** Set your sights on the tastiest game of all . . . **THE WOMEN HUNT**"

"It's always harder at night for the **NIGHT CALL NURSES**."

"I'm a drive-in starlet. I'm open all night."—**HOLLYWOOD BOULEVARD**

"Women's Prison U.S.A.—Rape, Riot & Revenge. White hot desires melting cold prison steel"—**-CAGED HEAT**

"Lost River Lake was a thriving resort until they discovered . . . **PIRANHA**."

"I'm gonna get my gun & **BURY ME AN ANGEL**. She took on the whole gang. A howling hellcat

humping a hot steel hog on a roaring rampage of revenge."

"They don't need clothes to strike a pose"—**COVER GIRL MODELS**.

To the politically correct busybodies of the 1990's which want everyone to think just like they do, the above blurbs from posters, pressbooks, trailers & radio spots must be enough to make them want to turn tail and run to Reno. But to those of us who lived at the drive-ins during the oily 1970's, we who lived to honk the horn at sightings of what would come to be known, show enough, as **HOOT-ers**, the above means a nostalgic toss of a beer can at the now mostly imaginary outdoor screen. And those of us who are reel drive-in experts will reek, sorry, recognize the fact that all those boisterous blurbs can only have originated from one cinema source: Roger Corman's old New World Pictures, who ruled the top-of-the-concrete-screen roost all through the 1970's. This, then, is a slight history of highlights, of hooters, heavy dates, and hot boxes, from the final great daze of the drive-ins, when families AND the kids making their own families in the backseat could enjoy all the showmanship they hex-pected when they bought tickets to a double bill like **PIRANHA** with **EATEN ALIVE**, as opposed to what plays the surviving drive-ins now, witch is usually **THE FLINTSTONES** with **JURASSIC PARK** and pardon me if this politically disinclined reek-viewer sounds like an old dino sore-ass—

Section 1: CHOPPER OUTLAWS AND HUMPING HELLCATS!

After his departure from American-International Pictures in the late 1960's, King of the Cheap Acts Roger Corman surely knew what feature he'd done there that had been the biggest, wildest money-maker. Better yet, the genre that picture [**THE WILD ANGELS**] roared in on, biker E-pics, is notoriously easy to ride suddenly in 1970, our loco drive-in had scum, uh, something called **ANGELS DIE HARD** playing with **EASY RIDER**. Unlike Peter Fonda and Dennis Hopper, however, these bikers were true Mansons of bitches—with a poster which read "They live hard . . . they love hard . . . **ANGELS DIE HARD!** Chopper outlaws . . . nding their hot throbbing machines to a brutal climax of violence! Their battle cry—"Kill the pigs!" Trust me, the line at the drive-in stretched from PA to Sue-see City, & ticket reek-ceipts must have seemed like hog heaven.

From such rumble origins sprang the drive-in

CHILLER THEATRE

success story of the decade, New World Pictures, whose other biker pix included **ANGELS HARD AS THEY COME**, **BURY ME AN ANGEL**, and the definitely politically impossible nowadaze **DARKTOWN STRUTTERS**, a soul sister cycle comedy scumplete with Dick Miller, offal dancing, and cop cars with bubble machines the size of yer average nuclear warhead. Let's move on down befo' I get into a strut ... uh, rut!

2. THE GAL GROUPS GROPE!

1970 and the rise of New World also saw the invention of a totally Corman come-on—the gal groupe genre. By witch I don't mean **THE FEMALE BUNCH** Producer/director Stephanie Rothman had a herstory-making hit here, no doubt helped by a poster witch set the female formula for many years to come. You see, each poster had to have, say, four professional women and each of those women had to have a different archetypical hair day. So, off to the side of each lovely lady would be her quote as to what's wrong with the men in her profession ... on **THE STUDENT NURSES** poster comments range from "What I do with my body is my business!" to "Love-ins bore me ... all talk and no action!" Jonathan Kaplan's **NIGHT CALL NURSES** (1972) boasts a blonde saying, "I'm just here to get a beautiful rich doctor," while the black bedpan-handler of the bunch says, "I'm not your mama, baby, I'm a registered nurse!" 1973's **THE YOUNG NURSES** had medisinfal muttenings like "Come taste my private brand of medicine," and "Doctor, I thought you were only going to give me an injection," a line sure to make a 1990's do-gooder go hypoderm-ecchi!

By 1974, the Corman nurse cycle had pretty much run its, ahem, course so the poster to **CANDY STRIPE NURSES** with Candy Rialson went for a non-photo effect with artwork by New World regular John Solie. Solie did tons of fun art for Corman, from sheets to **BIG BAD MAMA**, to **SEVEN BLOWS OF THE DRAGON**, to **CRAZY MAMA** with its kooky kaper kopy witch read, "In 1957, Cheryl drove Mom's Chevy on a heavy date: got knocked up, knocked over a bank, smashed four police cars and kidnapped her stepfather. It was a crazy year!" Sure was—the poster shows not just a car chase, not just a gun maw! & her mawlette, it also toasts, uh, boasts a 1950's restaurant scene scumplete with a sign for "Vote Susie Creamcheese for H. S. Queen." Of course, this flick featured that Donny guy from **HAPPY DAYS** so Corman wanted to make the Most of it.

Solie also did lovely, leggy artwork for **SUMMER SCHOOL TEACHERS** with Candy Rialson,

since by 1975 this sisterly cycle had been done and done again. The come-on here was a rather demure "The student body always scores with the **SUMMER SCHOOL TEACHERS**," as scumpared to 1973's **THE STUDENT TEACHERS** where one photo'ed femme after another would say things like "I teach sex-ed my way!" and "I can't resist the student body." Neither could the drive-in public resist enrolling in her curicu-yum, but by now even TV producers could see the Spelling on the wall. Even New World's **FLY ME**, a stewardess steamer with copy like, "I'm Sherry, buy a ticket and I come free," and "I'm Andrea, my foreign lay-overs are very stimulating," needed a little more poster pizzazz like, "See stewardesses battle kung-fu killers!" The Corman gal group formula had sinbred itself to the point of "Charlie's Androids" and soon Solie would be testing his wit in new waters, like on the sheet to **TIDAL WAVE**, where the title character is about to beswamp a burg with shops with names like "Moby's Dock", "Listen Ship", and "The Oar House", no doubt a good place to go to tsurami women.

It could also be argued that this gal group/professional women schtick also includes Solie's "Just





LIGHTNING
w i t h
CHARLIE'S
ANGELS star-
let Kate Jackson
and Carradine,
Corman had to
farm it out to
20th, his yard
was up to here
with hundred
dollar junk.

The car chases
and California
orchards got in-
terchangeable,
sure, but not
enough to stop
the imitations.
TV got into the
act with **THE**
DUKES OF
HAZZARD, B.J.
AND THE
BEAR, THE

honk for curb service" work on **STREET GIRLS**, since both **SUMMER SCHOOL TEACHERS** and **STREET GIRLS** are, fur bedher or nurse, about 'tutors. .

3. CAR CRASH AND BURN!

Playing reek-viewer here, it's safe to say if Roger Corman could have one genre and time zone back where he made lots with (car)lots of nothing, it's the car crash and burn pix witch played so popular to middle-American boonies and redneck drive-inners. Having **HAPPY DAYS** out there when your poster is selling "Ron Howard pops the clutch and tells the world to Eat My Dust," was a sure thing and orange and black "Eat My Dust" bumper stickers helped. Lord knows how many bathtub-body Dusters rode around with those suckers from 1976 into the oily 1980's. Could **GRAND THEFT AUTO** be far behind? Between Howard and Corman regular David Carradine, a Detroit demolition dynasty screamed in with engines racing. Has there ever been a more amoral blurb than, "In the year 2000, hit & run driving is no longer a felony. It's the national sport. **DEATH RACE 2000**. A cross-country road wreck!" and if there has, get me up to **SPEED**. Carradine comers spawned the Superbowl-less **DEATHSPORT**, the original **CANNONBALL** witch begat the majors **CANNONBALL RUN** pix and by the time of **THUNDER AND**

PLUMMET PERSON, er, **THE FALL GUY**, and Lee Majors' show used many stock Corman car crash and burn footages. It musta been in Corman's Gene's.

It could be argued that without Corman crash and burning there would have been no Burt Reynolds redneck-a-ramas, the absence of witch would have **ME** going through Hoopers. Checkered flag these babies out. **DEATH RACE 2000** features Mary in a piston-popping performance witch on me still hasn't Woronov. And that statement oiler about this being a time Corman's heart ruled, this reek-viewer is sure as Canby.

4. HORROR, AND HONEYS ... AND HOT, NOT-SO-LITTLE DEVILS!

You can't be king of the drive-ins without doing horror movies. Or showing lots of honeys. So, of course, show lotsa honeys in horror. Take **THE VEL-VET VAMPIRE** please. "She'll love you ... to death! Climax after climax of terror and desire!" A California cull cube, she'll drive ya dune buggy! And that ghoul gal with the strange desires for the monster she made, if you rub on her and o'Bay her she'll lecher, uh, letcha move yer Cotton. Bedher yet, do a killer bee flick, call it **THE BEES** and have the gal on the poster art wear something witch couldn't possibly BEE keeping her swarm.

I'M GONNA GET MY DUN AND...

bury the angel

SHE TOOK ON THE WHOLE GANG!

A howling helicat
humping a hot steel hog
on a roaring rampage
of revenge

IN COLOR

A MEYER AND MURRAY PRODUCTION

STORY BY

DIXIE PEABODY • TERRY MACE • CLYDE VENTURA

EDITED BY

PAUL ROBERT • BARBARA PETERS • A NEW WORLD PICTURES RELEASE

(©New World Pictures.)



Surprisingly, the 1970's New World did not do all that many horror movies CREATURE WITH THE BLUE HAND, BEAST OF YELLOW NIGHT, SCREAM OF THE DEMON LOVER, LADY FRANK were all imports. But, when they got it rite, they got it fright. Having Victor Buono down in the basement as the Devil in THE EVIL made New World's home-grown horror sure to be a hot cellar and Pit was—and spooking of HOT- 5. WHITE HOT DESIRES, HOT BOXES, MEN WHO ACT LIKE HAIGS!

Of all the flicks New World produced, surely some of the most controversial are the women's prison pic, firstly 1971's THE BIG DOLL HOUSE. They DO make flicks like this anymore but it's video fodder and somewhere back in the mid-80's babes behind bars in these movies all started wearing these Frederick's of Hollywood outfits. So go figure, and they do! But, ahem, but get an unenlightened load of the copy to the THE BIG DOLL HOUSE sheet! "They caged their bodies but not their desire. Soft young girls behind hard prison bars! They'd do anything for a man! Or to him! Boiling passions confined behind concrete walls. Naked lust that builds to a climax of death." Hot chowder t' chew! These were the kinda caged cutes the drive-in demanded to be commanded . . . heck, there are times they're the kinda gals I'm a fill-a-pie-in for . . . These bondage babies usually starred Pam Grier as the warden, or a victim, or Roberta Collins, or Margaret Markov, or Anitra Ford if the price was right. You could always count on pure torture including the ungetawayfromable Sid Haig and Vic Diaz, Cirio Santiago-style guards who threw themselves dervishiously backwards when "shot", and that

same watchtower falling over with all the regularity of F TROOP. You could likewise, ahem, count on the poster copy.

"They claim their bodies but not their lust."—THE BIG BUST OUT.

"Women so hot with desire the melt the chains that enslave them! Men who are only half men and women who are more than all women."—THE BIG BIRD CAGE.

Or my poison! slave, uh, FAVE-rite—"Their guns are hot and their bodies hard. Ravaged—savaged—licked by the fiery tongues of . . . THE HOT BOX!"

You reek-cognise these enchained-lang excursions as be-

ing rather politically incorrect these daze, don't you? This prisons stuff is so . . . knotty! And yet, whenever he could, the Cormanster would go on, oh, this one has a woman director, and these are all about spoiled, over-civilised women who stumble into Third World Terror, and most times interviewers would rise to the (jail) bait . . .

And besides, Corman DID make the American-based **CAGED HEAT** witch starred Barbara Steele in one of her nastiest roles. From the opening dream sequence ("You're busted, you're busted!") to the maddening music magic of John Cale to when Steele finally gets herself drilled, **CAGED HEAT** sizzles, as do most Corman women in cages features. Anyone don't like it, feel free, this haunt no Third World country.

CAGED HEAT also confines, uh, contains some of the best advice to ever be gleaned from a Corman flick to boot. One point the gals break out, having cleared a sill. Only they left one of their members back in str, where she's sure to be molested and worse by the prison doc. Partying up, enjoying their freedom, but worried for her, the gals come up with an idea. Bust back INTO the joint and break her out! Wait a minute?! Break INTO prison? To witch one lady at liberty says to the effect, "Well, it's never been done before, and that's bad. But they won't be expecting it, and that's GOOD!"

Ah, yes, words to live bee, uh, by! These daze we still have Corman, we still have drive-ins, all 800-some left, we still have car crash and burn flicks, women's prison pocs, and soon as the Woodstock 2 film is out, boy, are we in for a group grope. And we still have movie posters . . .

only the new ones are all photographic, no art unless they're Disney cartoon features. The photo posters are all faces of stars, big, dull . . . the cartoon posters CANBY (him again?) beauty-ous, but they're never really gonna show anything beastly . . . I doubt you could make a **HEAVY METAL** or **FIRE & ICE** anymore, let's be Frank. If I see one more half-face poster . . . or an advance sheet witch shows NOTHING, I'll half-face seen too many. The new, big boy Frankenstein advance depicts a sky, a light-

ning bolt, and a release date. Surely the DUMB-est piece of paper since the first Keaton Batman, about witch I still raise Kane. I mean, okay, Frankensteiners, don't show us DeNiro as the monster, but show something, draw a mad lab, a Frank-created woman, I'll chemical retort! Either that, or somebody send me back in slime and time, I'm sick of **PLAYBOY**-style shots taking the place of ghoulid old schlocky art on videoboxes. Put the old posters on new videoboxes to their features, too. Let's start a campaign in the butt for the return of art on posters, the unlocking of free people's funnybones, the overthrow of do-gooders doing what they doo-doo—let's toss the beer can at the drive-in vote in to the UP All Nite Party!

Me, I think I'm going back to the things I left scumwhere in my youth. If they can't give me a better Frankenstein poster than a release date I should BOLT to, well then, set the way back, Sherman, to the oily 1970's. Gimme that BAY-be with the strange desires. Brng on bikinis girls with machine girls, women in cages, the most horror of the horror bull, I don't scare I'm off to this alternate reality, where Corman made **THE FANTASTIC FOUR** in 1976 with the honeymoon scenes between Mr. Fantastic (who can stretch any part of his bod) and Mrs. Fantastic (who can either make any part of HER body invisible or throw a force field around it or BOTH if he gets to rubber the wrong way). Yeah, baby, and back then no politically humorless types would be around to even get plastic-ed off.

So, if ya wanna find me, there's where I'll be. Scarfing up those FF posters Corman had drawn by King Jack. Yeah, any of you political poisons want me, THAT's where I'll be!



(©New World Pictures.)



THE HORROR/ED WOOD QUIZ #1



by Terry Blass

1) "You'll be sick, sick, sick—from laughing!" So said the eds for this 1959 black comedy with Dick Miller as busboy to the beasts Walter Pateley. Was it

- A) A BUCKET OF BLOOD
- B) SUCKET TO THE MOON
- C) A BUCK IS A BUCK

2) The notorious clash between the giant genital monsters took place in what Corman space pic which went Russian to the theatres?

- A) BATTLE BEYOND THE STARS
- B) BATTLE BEYOND THE SUN
- C) BATTLE BEYOND THE VALLEY OF THE DOLLS

3) "When it comes to killing... Mama knows best!" So claimed the ads to this AIP take on the Barker gang which starred Shelley Winters and started Robert FRANKLIN/STON DeNiro. Was it

- A) BLOODY MAMA
- B) BIG BAD MAMA
- C) BIG BAD MAMMARES, O MOTION PICTURE

4) "Not fire consumes his body... burning passion consumes his soul." This hellacious hype concerns which 1970's Eerie-horror from New World?

- A) DEMON
- B) SCREAM OF THE DEMON
- C) DEMON CALLED GANJA

5) What was the title to the 1962 horror anthology starring Vincent Price, Peter Lorre and Basil Rathbone? Was it

- A) THE TERROR
- B) TALES OF TERROR
- C) I dunno, the dog said she ate the poster to it cuz he thought it was all Poe!

6) Paul Birch was a big-eyed alien, Dick Miller a vacuum cleaner salesman, Bev Garland the hankering heroine in which 1956 Corman flick, later reek-mad with Traci Lords? Was it

- A) NOT OF THIS EARTH
- B) SNOT OF THIS EARTH
- C) EAT MY MUCUST!

7) Corman answered "JURASSIC PARK" with which prehistoric picture?

- A) CARNOSAUR
- B) CARNOSAUR PARK
- C) DINO SORZ-ASS

8) Corman was the first person, uh, person in Horrorwood to film H. P. Lovecraft by shooting WITCH picture?

- A) THE GUMS WETCH, uh, THE GUMMICHORROR
- B) THE HAUNTED PALACE
- C) REANIMATE FOR JOHNSON

9) Jack Nicholson starred in what 1968 hot rod from hell halack?

- A) THE WILDRIDGE
- B) THE WILD ANGELS
- C) THE WLO TURKEY

10) In ROCK 'N' ROLL HIGH SCHOOL, P. J. Soles as Riff, The Ramones #1 fan, writes which song for them?

- A) "Rock n' Roll High School"
- B) "Baton the Bat"
- C) "Rockaway Bitch"

11) Dick Miller played one short space hero in which 1956 sky-flick?

- A) WAR OF THE SATELLITES
- B) WAR-GODS OF THE DEEP
- C) LITTLE SPUNKOTA

12) Corman's rapid responses to the psychedelic explosion of the late 1960's, THE TRIP, was written by

- A) Peter Fonda
- B) Jack Nicholson
- C) LSDee Dee Ramone

13) One shot of her super sauce turned who into THE WASP WOMAN?

- A) Sebastian Cabot
- B) Susan Cabot
- C) Henry Cabot Henhouse the Third

14) ATTACK OF THE GIANT LEECHES bled sex onto the silver screen with

- A) Yvette Mimieux
- B) Yvette Vickers
- C) Yvette O'Apple

15) In case of a tie, we need a question with no multiple choice help from us as the breaker of said tie. So, we need the triple bill featured at the drive-in in HOLLYWOOD BOULEVARD Reek-guarding yer answer if it's any good, it's a Miracle!

16) Oliver Reed, that BROOD-ing star for Corman/Cronenberg, also starred in

- A) CURSE OF THE WEREWOLF
- B) CURSE OF THE QUEERWOLF
- C) THE MUMMY'S CURSE

17) In DEATHRACE 2000, Mary Woronov played

- A) Miss Toger
- B) Celestia Jane
- C) Helen Wheels!

18) Pam Grier starred as the Panther Woman and held out for Moseus in

- A) THE BIG BIRD-CAGE
- B) TWILIGHT PEOPLE
- C) SHE BAST BABY!

19) QUEEN OF BLOOD starred

- A) Jacob Marley
- B) Florence Marley
- C) Reggae master Marley in blonde dreadlocks as a she-ska Bobi!

20) Jimmy Cliff starred in which ultimate music and blasphemy pic?

- A) THE HARDCORER THEY COME
- B) SOMETHING WICKED THIS WAY
- C) COME GATHER VAN PEEBLES

COMES

21) Fay Spain got Madrid of sum bills for playing at

- A) TEEN-AGE GOLL
- B) TEEN-AGERS FROM OUTER SPACE
- C) 13 WILL GETCHA 201

22) "Once they were men. Now they are land crabs!" Such was a precise-perfect piece of dialogue to do for in

- A) ATTACK OF THE GIANT LEECHES
- B) ATTACK OF THE CRAB MONSTERS
- C) ATTACK OF THE 60-FOOT CENTERFOLD (Let the girl take a shower!)

23) The plant in LITTLE SHOP OF HORRORS never ate the heroine because

- A) he thought Jackie Joseph was a guy, uh, GUY's name
- B) she really wasn't into frondage
- C) he only wanted to Seymour of her!

24) William Campbell starred in a Coppola nice ones for Corman. One was

- A) 13 GHOSTS
- B) CEMENTAL 13
- C) 13 FRIGHTENED COLLEENS

which is what happens when Corman sends the cast to Ireland cuz he heard the profits would be Dublin!

25) "Our union is strong!" was a lovers' pledge of fearless fidelity between David Carradine and

- A) Mary Woronov in DEATHRACE 2000
- B) Claude Jennings in DEATHSPORT
- C) some udder gal he'd just Kung Flocked

ANSWERS

- 1) a, 2) b, 3) a, 4) b, 5) b, 6) a, 7) a, 8) b, 9) a, 10) a, 11) a, 12) b, 13) b, 14) b, 15) Tie-breaker at the drive-in in HOLLYWOOD BOULEVARD - Zombie in the Altar! Moorman from Mera! Medevle Meiden, 16) a, 17) b, 18) b, 19) a, 20) a, 21) a, 22) b, 23) a, b, OR c, 24) b, 25) b



Sur Hickey living

Brian Stroker

LAGE 12 (Jackie Chan, anyone?) or **FILM FORUM** and it's summerlong horrorfest.

Even the museums get into the act with retrospectives at the Museum of Modern Art, the NY Public Library's history of horror exhibit, a lecture on special effects can be going on at Lincoln Center (run by members of ILM), a retrospective on Star Trek may be running at the American Museum of Broadcasting while the Hayden Planetarium will be having a Star Trek laser show . . . even Dario Argento will be given his due at the American Museum of the Moving Images (as well as displays from films like **THE EXORCIST** (1973).)

Still not enough for you? Well, then, let me concentrate on three final items that are of interest to readers of this magazine. Two of the places are theatre groups that specialize in the fantastic while the third is a chain of restaurants.

While Broadway will be home to classics like **PHANTOM OF THE OPERA** as well as true horrors like **CARRIE**, it is to off-Broadway we must look for the real meat. When the Prometheus Theatre disappeared a few years ago, it looked as if we would have no main home for horror. True, there will be magnificent productions such as an envi-

ronmental production of **ISLAND OF DR. MOREAU** and an absolutely brilliant musical called **THE JACK THE RIPPER REVUE** (attention Hal Prince! This musical deserves to be seen on Broadway! Get on the ball!) as well as the off-beat musicals/theatre pieces on Lizzie Borden, Frankenstein, and chainsaws, but they are rather few and far between.

Suddenly, we have two groups that embrace our favorite subject matter. The first is called Actors Company Theatre (ACT), run by Ms. January Stevens and her husband, Perry. Perry is a musician who is working on a vampire musical/opera. Ms. Stevens is an award winning filmmaker/writer who has been producing, writing,

and even occasionally directing ongoing episodes of her series, **CHILDREN OF THE DARK**. The series jumps back and forth in time, and deals with the lives and unlives of vampires and victims alike. Some episodes can be darker than others. The original began with an evil character cursing another with immortal life, and daring his victim to chase him through the centuries. Modern day episodes tend to have some biting (owl) humor regarding the entertainment industry and the current Gothic trend. An example of this is that the



original evil vampire is now a rock singer and his adversary is a film producer trying to block a film very similar to **INTERVIEW WITH THE VAMPIRE** from being made because it rings too close to his own life!

In between episodes tend to concern almost allegorical tales of actual encounters with Death wherein the vampires make only peripheral appearances. The series is exciting because you can catch the different monthly episodes in sequence, out of order, or even just an individual show and still understand what is going on because, while they may refer to one another, each hour or so production is self contained.

Also fun is that each episode does not always have the same actor playing the same part, so you can see different performers interpretations of the characters and can pick your favorites.

The series is about to start off from episode one again and there is no end in sight for how long it can continue. The people at Warner Brothers were so impressed with the series that they invited Ms. Stevens and her husband to the premiere of **INTERVIEW WITH THE VAMPIRE**! Ms. Stevens is currently shopping the idea around with the possibility of an ongoing series of TV movies (attention SCI-FI CHANNEL!)

So, if you want to see many of the finest young actors around in the roles they are creating before they get famous, I recommend you rush to catch an episode of **CHILDREN OF THE DARK**. To find out which episode is playing and for further information, you may call Ms. Stevens service at (212) 539-6605. Tickets are usually less than \$20 which, when you consider the price for Broadway tickets, is quite reasonable.

Also quite reasonably priced tickets may be purchased to see the latest original production of

THE VIJIL GROUP. This fine troupe, which performs at **ALICE'S 4th FLOOR THEATRE** (which is literally on the fourth floor!) at 432 W. 42nd Street, seconds away from the NY bus terminal. The group, led by artistic director Vincent Lamberti, began their productions with a marvelous piece called **THE NECROMANCERS**.

The play is based upon the relationship between Sir Henry Irving and his manager, Bram Stoker, the inspiration for and author of **DRACULA**, respectively. The play also concerns the ghost of Lady Bateman, who originally owned the Lyceum theatre where Irving, as the play opens, has just finished a performance of **FAUST**.

THE NECROMANCERS mixes fact and fiction in an often humorous and sometimes spooky fashion. Vijil group director Frank Licato did an excellent job with his fine cast, and especially making great use of his limited technical resources in lighting and sound effects, including the use of original music (kudos to the tech team).

Mr. Lamberti not only wrote this play, but starred in it as well, using his 6'2" height and marvelous voice and stage presence to good use as Irving. He was able supported by Tom Hitchcock as Stoker, as well as by Tanya Greve, Jane

Brockman, Alicia Harding, Sammie Johnston, and Angela Rogers.

In January, 1995, they returned with their newest work, **GHOSTS OF NEWSTEAD VAULT**, again written by and starring Mr. Lamberti. Once again, Mr. Licato directs this tale about Lord George Gordon Byron, touching on his strange life and his fascination with decadence and death. The entire action of the play takes place in the vaults of Newstead Abbey moments after Byron's death as he unfolds his life and death to us in flashback.

While a bit less spooky than his previous



effort, Mr. Lamberti again provides and his fellow case members with a fine showcase. Tom Hitchcock returned, this time unrecognizable as a scarred servant. Jenny Sterlin able portrayed Byron's cold-hearted mother. The other two main women in Byron's life were Augusta, his half sister with whom he may have been involved sexually (played in an marvelously wanton way by Arpine Tcholoakian) and Annabella Milbanke, Byron's long neglected wife (given life by the charming Barrow Davis).

Mr. Lamberti, who has a long resume in Shakespeare and even once portrayed Dracula on stage, explains that the Viji Group is dedicated to producing published and original works concerning the themes of horror, science fiction, the supernatural, mystery and suspense.

Future plays promised are **PORTRAIT OF JENNIE**, an original adaptation of **THE CABINET OF DR. CALIGARI**, and their Fall, 1995, season is supposed to open with E. A. Poe's **MASQUE OF THE RED DEATH**. For information about the Viji Group, call (212) 459-4564 or write Mr. Lamberti at 304 8th Avenue, #1, New York, NY 10001.

Finally, before or after you've seen the movies, plays, or whatever attraction has brought you to the Big Apple, you still have to take care of your need for consumption of victuals. Unless you are a werewolf or a vampire, finding horror motif dining can be a problem, or was.

Now New Yorkers and visitors alike can delight in their love of horror while enjoying a reasonably priced and delicious meal at any one of four existing **EERIE PUBS**, run by the delightfully named **EERIE ENTERTAINMENT COMPANY**.

Started a few years ago, these establishments get better and more elaborate with each new location. The first of their location was **THE**

SLAUGHTERED LAMB PUB, named after the tavern in **AN AMERICAN WEREWOLF IN LONDON**. I amazingly discovered this fun place a few years back during one of Greenwich Village's famous Halloween celebration parades. It was kind of hard to figure out who worked there and who was a client that night (many people from outside of the city have trouble identifying people in the Village anyway!), but I was able to comprehend that here was a well constructed recreation of an English Pub

with a great array of geers from all over the world (Around the World in 80 suds?). **THE SLAUGHTERED LAMB PUB** is located on West 4th Street, between 6th and 7th Avenue, on the corner of Jones Street.

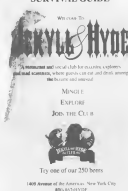
Next up was **THE JACK THE RIPPER PUB** on West 4th Street between 10th Street and 7th Avenue South. The theme of this place was, you guessed it, Saucy Jack. Here you sat and ate amongst blowups of old newspaper headlines of the Whitechapel murders as a painting in front of you will without warning begin to bleed! There is even a replica of old Jack in a glass case, but since he is faced toward a wall we still don't know his identity but do know where he stashed a few of

his victims—they're crashing through the ceiling after he obviously hid them in the crawspace!

After that, hop on over to 7th Avenue South between Barrow and Grove Street to acquaint yourself with Jekyll and Hyde, or at least a few of their f(r)iends upstairs in **THE EXPLORER'S CLUB AND CANNIBAL CAFE**.

Here, you have two floors of fun to explore. This place is also more elaborate than the previous two locations due to its size. It also has a lot more fun things to encounter, including performers dressed up as weird explorers, butlers named Graves, servants selling concoctions in a test tube (usually a potent alcoholic brew), and lots of incred-

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(Key on last page
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(Photo courtesy of Mike Manikowski.)







(Photo courtesy of Mike Mamkowsk.)

CHILLER THEATRE



ible items on display. The walls have paintings that have moving eyes, a possessed mask display that every once in a while shoots up and down the wall, a piano playing skeleton, and a wisecracking stone Pharaoh's head. The highlight of the evening is that every once in a while, fog will pour from the ceiling above your head as lightning begins to flash and thunder. Suddenly, a table drops through an opening above you, and the Frankenstein monster comes to life and sits up! Of course, if you are more sadistic, watching people who have had too many beers try and find the bathrooms can be amusing too! (Survival note: they are hidden behind the bookcases by a secret panel.)

We then hop a cab (or passing hearse) up to 1409 Sixth Avenue between 57th and 58th Street. This is probably the EERIE Pubs greatest creation, THE JEKYLL AND HYDE CLUB. WOW! This is 5 floors of horror paraphernalia that appears to have come out of a combination murder mystery and Hammer film by way of THE ROCKY HORROR PICTURE SHOW

While only two floors are open at the time of this article (March, 1995), you won't feel cheated. Just entering the building is a treat! A doorman greets you as eerie moans and thunder echo (the local residents must love that!). Inside you are greeted by another of those creepy butlers, who informs you that the way behind you is now blocked, and we are trapped in this small room!

Suddenly, the lights change, and you see grooves torn into the wall by the unfortunates who went before you, clawing unsuccessfully to break free. Then, the ceiling descends, and (shades of Dr. Phibes) spikes pop out to make your end all the more gruesome. However, since it is not good business to kill your clientele (with apologies to Monty Python and their abattoir sketch), you escape and enter the main room, where you can have your choice of which floor to dine in.

Around you are the nosey paintings watching you, the strange characters walking about (and that's just the customers), while TV monitors play trailers to some of your favorite fright flicks. More animatronics abound, and from the grand Elevator in the center room will step your (g)host, Dr. Jekyll, who will take a potion that will turn him into his evil

alter ego before your eyes. Did I mention that the elevator is raised and lowered by this huge ghastly bat that has a habit of threatening patrons with painful death, only to end it with "Have a nice day"?

Again, the entire chain of restaurants are reasonably priced, and the food is delicious. The service is also excellent and you are entertained the whole time. There is one note of warning, though, people are catching on to how great these places are, and you may spend up to an hour waiting to get in. Be patient, plan your schedule for it, as it will be well worth it.

The EERIE Pubs are available for private parties with rooms to deal with group from 10 to 250! Also, bring cash as, at present, credit cards are not accepted and you really don't want an angry waiter stalking you down, do you? That's too scary!!!

Have some group or place of interest that you feel belongs in the pages of CHILLER? Contact us, send us photos, and information and we'll see what we can do!



THE RESIN RAT RACE:

PULCHRITUDE IN PLASTIC PART II

by Dan Cziraky



Screamin' Products, Inc., of Albany, New York, established themselves as America's master manufacturers of large-scale, vinyl movie monster kits, starting with A NIGHTMARE ON ELM STREET'S "Freddie Krueger" in 1987. In 1988, to coincide with the release of New World Pictures' ELVIRA, MISTRESS OF THE DARK, Screamin' released an "Elvira" figure kit, sculpted by John Dennett. Screamin's HELLRAISER line includes the "Female Cenobite" sculpted by Jeff Brower. The company has also produced two 1/6 scale, resin kits of 1950's pinup queen Betty Page, sculpted by Chris Lynch, each limited to 1,500.

Lunar Models of Rowlett, Texas, is famous for their spacecraft kits from genre TV shows, particularly LOST IN SPACE. In 1991, the company introduced the first in a series of 1/8 scale, resin female figure kits. "Lissa Munroe: Rock 'n' Roll Vampiress," sculpted by Jim Fawkes, is a fabulously detailed kit of a sexy, fierce lady bloodsucker. Second in the series is Fawkes' "Luana the Cave Girl," complete with fur bikini and boots. Lunar's 11 1/4 inch "Robby the Robot" resin and white metal kit, part of their FORBIDDEN PLANET (1956) line, inspired a 7 inch figure of "Altaira," released in early 1992. The kit was withdrawn for legal reasons, and the 50 kits that were actually produced became instant collector's items. "The Victim," a cowering, nude, female figure in resin, sculpted by Bruce Turner, is the companion piece to "Norman," a 10 inch, knife-wielding figure inspired by PSYCHO (1960). "Centerfold," a 1/8 scale nude figure is based on the famous Marilyn Monroe calendar pose. Raven Hood sculpted Allison Hayes in all her gigantic glory for Lunar's ATTACK OF THE 50 FT. WOMAN (1958) kit, inspired by the film's poster. Lunar's LOST IN SPACE line got even larger—literally—as the company launched a series of 1/8 scale resin figures of the cast of the sci-fi show. "Penny Robinson" (Angela Cartwright) was the first kit, but "Maureen" (June Lockhart) and "Judy" (Marta Kristen) won't be far behind.

Sarah L. Hille, owner of Kit-N-Booty of Albany, New York, produced a limited edition FRANKENHOOKER (1990) kit in 1991. The 1/6 scale figure, sculpted by Rob Robinson, featured the Patty Mullen character in all her gruesome grandeur, complete with pop-off bra and cor-

ner-of-Broadway-and-42nd-street diorama base with working streetlight. Only fifteen kits were produced. Kit-N-Booty also has Jeff Bower's "Morbo Addams" solid resin figure, based on the late Carolyn Jones. "Sheena, Queen of the Jungle" is a 1/8 scale resin kit released in 1993, based on the comic book character.

Known for their line of quality cold cast porcelain figures from PREDATOR and ALIEN, Dark Horse Comics teamed up last year with famed pinup artist Dave Stevens (THE ROCKETEER) and sculptor Kent Melton for a series of original kits: "Dave Stevens' Dream Queens." The first kit, "38 Special," was offered last year. Dark Horse

also plans to add THE BRIDE OF FRANKENSTEIN, sculpted by Mike Tyoic, to their line of Universal Monsters cold cast kits.

Mike Parks of Mad Labs Models in Columbus, Ohio, is known primarily for his "Tiny Terrors" line of super-deformed figures. In 1990, the "Hammer Vamp," first in the "Coffin Slab" series, was released. The 1/6 scale (12" x 3 1/2") resin slab figures are sculpted in eternal repose, as they intended to be displayed in scale coffins (either built from balsa wood or using the large, altar-style resin kit sculpted by Jean-Louis Crinon). A second figure, of Barbara Steele from BLACK SUNDAY (1961) was produced in 1991. Parks also sculpted the 1/6 scale resin figure of Amanda Bearse as "Amy" in FRIGHT NIGHT (1985), produced by Geometric Designs.

Atomic Creations of Van Nuys, California, has made a mark on the horror kit industry with their series of highly detailed "Silent Classics" kits, such as NOSFERATU (1922) and DER GOLEM (1920). Atomic founder Tom Kuntz sculpted some of Screamin's most fearsome kits, but has set his sights on more attractive subjects with the 1992 release of the officially licensed "Linnea Quigley, Queen of the Scream Queens" kit. Quigley is posed on an elaborate, 11 inch Gothic, cemetery-style throne, wearing lace-up bustier, bikini bottom, and full length gloves. The kit was limited to 500 castings.



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"From Queen," sculpted by Ed Eilbacher of Dimensional Designs in San Francisco, recreates the fatal blood-drenching scene from *CARRIE* (1976). The 12 inch tall, resin kit comes complete with miniature bucket—you supply the pig's blood.

Horizon Toys & Hobbies of Los Angeles specializes in vinyl figures from Universal movies and comic book characters. "The Bride of Frankenstein" is 1/6 scale, with poseable arms and removable shroud. From their Marvel Comics line comes "Dark Phoenix" and "She-Hulk," both 1/6 scale vinyl. A 1/6 scale kit of Michelle Pfeiffer as "Catwoman" from *BATMAN RETURNS* (1992) is currently out of production but can still be found at hobby shops. Horizon also imports the 1/4 scale vinyl and white metal kits of "Yun" and "Kei," stars of the popular anime series *THE DIRTY PAIR* by Fukaya of Japan.

Sculptor Jim Fawkes has launched his own line of kits, Fawkes Figures of Olney, Illinois. Offering a variety of fantasy-female figures, his first release was "The Final Kiss" featuring vampires Felicity "Lisse" Monroe (first sculpted for Luner Models) and her most recent victim, a streetwalker. The first 69 kits, issued in the spring of 1993, were cast in lavender resin, with a signed, numbered page of comic art depicting the "few moments just prior to the kit's pose". Fawkes also has "Scampirella", a 6 inch long reclining, super deformed resin figure of you-know-who.

Anubis Productions of Tempe, Arizona, offers resin kits of animated heroines. "Taama," the beautiful, but deadly, warrior from *HEAVY METAL: THE MOVIE* (1981), has inspired three separate kits. "Taama", 7 3/4 inches tall, was sculpted by Dave Barkovitz and has the warrior holding her sword over her head. "Taama and Bird" recreates the film's eye-catching poster art, with the warrior riding her pteradon into battle. This kit stands 16

inches high and was sculpted by Raven Hood. Hood also sculpted the 5 inch tall "Taama Dressing", depicting the warrior about to don her battle garb after a purifying swim—a breathtaking animated scene in the film. Fresh from *COOL WORLD* (1992) comes "Holl Would", the Doodle temptress, sculpted by Raven Hood and standing 11 1/2 inches tall. All Anubis kits are limited to 250 castings.

Small scale fantasy females are offered by Soldat Models of West Bridgewater, Massachusetts. They stock a wide variety of kits, ranging in size from 2 inches to 10 inches tall. Sculptor Mike Cusanelli has created such tiny beauties as "Cave Girl" (70 mm) to "Trampette with Bat" (120 mm). Soldat also offers a line of "California Girls" in bikinis as well as nude figures. These are ideal for experienced modelers looking to create original fantasy female figures.

Phoenix Miniatures of England, famous internationally for their metal military figures, has two lines of 80mm female figures. Their "Phoenix Phollies" series offers well-endowed lasses in a multitude of humorous, bawdy poses and situations while the "Fantasy X-Range" features scantily clad and semi-nude barbariennes, mermaids, sorceresses, goddesses, vampresses, and other enchantresses.

Blitzen of Japan was one of the first Japanese garage kits companies to excite the interest of American hobbyists. Their 1/6 scale vinyl "Bride of Frankenstein" figure is a stunning likeness of Elsa Lancaster. Currently out of production, this kit is almost as rare as the Aurora "Bride".

Although Aurora's "Supergirl" kit never got to fly, Tsukuda of Japan released a 10 1/2 inch tall, solid vinyl figure of Helen Slater as *SUPERGIRL* (1984). Tsukuda





also produced a 1/6 scale, vinyl "Catwoman" from BATMAN RETURNS in 1992. Scoop, another well-known Japanese garage kit manufacturer, produced two resin kits of Jane Fonda as Barbarella (1968), sculpted by Fonda-fan Masao Koseika.

Notorious, Inc., of Albany, e-mail-order company specializing in rare and imported vinyl and resin kits, offered their own 1/6 scale resin figure of "Desnois" the voluptuous, ultra-violent, Native American vampress from the limited edition comic series FROM THE DARKNESS by Malibu Graphics, and FROM THE DARKNESS, BOOK II: BLOOD VOWS by Cry for Dawn Press. Based on a design by series artist Jim (VAMPIRELLA, CATWOMAN) Balent, the kit was limited to 1000 castings.

Classic Plastic of Rockledge, PA, offers a resin kit of "Sarah Connor" as part of their TERMINATOR 2: JUDGEMENT DAY line of kits, featuring interlocking bases to form one large battle scene.

Halcyon Models of England has a complete line of vinyl and injection-molded kits from the ALIEN films, including the injection-molded "Power Loader with Ripley". A more detailed likeness of Sigourney Weaver's sci-fi heroine was provided by sculptor Terry Latimer with his 10 inch tall resin kit of "Ripley" from the Resinator of Carlstaadt, New Jersey.

Renowned fantasy sculptor John Dennett is one of the founders of NECRONOMI-Concepts of East Laundowns, Pennsylvania. In late 1992, the company

debuted "Brinke of Eternity", the officially licensed resin and white metal kit of scream queen Brinke Stevens (NIGHTMARE SISTERS). The kit presents the actress as a Hammer-esque vampress, with period costume, cemetery base, and inscribed nameplate. A kit of scream queen Monique Gabrielle (DEATHSTALKER II) was planned, but didn't get beyond the design stage.

The Shop of Things from Anderson, Indiana, has offered several kits by sculptor Jim Fawkes. "Kahra, Princess of the Wild" is a 1/8 scale resin fantasy female with human and feline characteristics. The company also has a line of super-deformed kits, including "Boobira", an Elvis caricature, and "St. Sybil", a spoof of Sybil Denning's St. Exmu character from BATTLE BEYOND THE STARS (1980).

Shadow Castings of San Antonio, Texas, created "New Bride", a 1/6 scale resin kit that takes a decidedly bawdy look at THE BRIDE OF FRANKENSTEIN. Sculptor Kevin Stevens redesigned the Bride's gauze garb into something sure to catch the Monster's eye—among other body parts!

Plastic Age concepts of Rahway, New Jersey (formerly Tech Toys and Collectibles) has "The Mermaid" a 1/7 scale resin kits inspired by SPLASH (1984). Founder and sculptor Charlie Stoddard is a huge fan of the Rankin/Bass animated monster rally MAD MONSTER PARTY (1967) and is releasing kits of all 20 Jack Davis designed puppets used in the film "The Monster's Mate" (voice of



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Phyllis Diller) was released in 1983 and "Francesca" (voice of Gale Garnett) is scheduled for later this year. Stoddard also has a line of "Women Viamor" resin figures in the works, spotlighting sexy spies, comely commandos, and other fighting females.

Cold Casters of Livonia, Michigan, has unearthed their "Vampire Girl" 1/8 scale resin figure, the perfect companion for your 1/8 scale Bllken or Horizon Bela Lugosi DRACULA kits.

"Deadly Invitation", sculpted by Steven West, is a 1/8 scale resin kit of a lovely female vampire reclining seductively in her coffin and beckoning to her latest victim, available from Cellar Cast of Seattle, Washington.

Vision Models of Auckland, New Zealand, has a "Prehistoric Woman" resin kit, sculpted in 1/8 scale by John Wright and inspired by Raquel Welch in ONE MILLION YEARS B.C. (1966).

Fleetway Comics debuted their 1/8 scale resin kit of "Kindra: Warrior of the Blood", a Conan-styled barbarian beauty in late 1992.

WHO FRAMED ROGER RABBIT (1988) gave film audiences the ultimate pen and ink temptress, Jessica Rabbit. A limited edition, 1/8 scale kit of the Toon chanteuse was sculpted by Shigeru Matsuhashi and released in Japan in 1992.

Chiller Theatre Inc., of Rutherford, New Jersey, debuts their line of horror film celebrity busts at the Halloween 1994 Chiller Theatre Toy, Model, & Film Expo



The first two kits in this series of 8 inch tall resin busts are actresses Barbara Steel (BLACK SUNDAY) and Ingrid Pitt (THE HOUSE THAT DRIPPED BLOOD). Both were sculpted by Anthony Cipriano.

Robots have always been a popular modeling subject and were a specialty of Masudeya of Japan. Among their 1/4 scale vinyl robots was "U.F.A. Maria" from the silent German classic METROPOLIS (1926). The pre-assembled figure was cast in metallic gold vinyl and came with a lighted base.

Model companies will only continue to offer female figure kits as long as they sell. If you buy a particular kit and like it, let the company know. They enjoy receiving photos of their kits after they've been assembled and painted. Many model companies actively seek suggestions from their customers—it was a letter from a 10 year old boy that started Aurora's legendary monster kit line!

Author's Note: Many thanks to all the model kit companies who cooperated in the preparation of this article. Special thanks to Terry Webb for his help in obtaining photographs and kit information.

Suggested Reading: THE GARAGE KIT THAT ATE MY WALLET, SON OF THE GARAGE KIT THAT ATE MY WALLET, and BRIDE OF THE GARAGE KIT THAT ATE MY WALLET by Terry Webb, Webb-Head Enterprises.



OPEN AT YOUR OWN RISK

by Craig Goden



First, the good news: Chet Williamson has just released his first horror novel since **REIGN** in 1990. The bad news: most of you don't have a clue who I'm talking about. Stick with me through my little diatribe and I'll turn you over to the best critic in the genre, T. Laim McDonald, for a review of Williamson's **SECOND CHANCE**. Wake up! *The right horror novel can change your life.*

Chet Williamson is one of the brightest voices to come out of what will eventually be called the Silver Age of Horror—the 1980's. He quickly earned the reputation of "the thinking man's horror writer" with **ASH WEDNESDAY**, a moving story of a small town haunted by the manifestation of people who have previously died and are now reappearing as intangible statues, frozen in their death scenes. The town's living residents (as well as the reader) have to deal with these constant reminders of their own mortality.

As one of Tor's stable of horror writers in the late 1980's, Williamson followed with **LOWLAND RIDER**, a richly textured subway slasher novel; and **MCKAIN'S DILEMMA**, an unusual detective novel wherein McKain has to deal with leukemia as well as the case at hand. If this is all new to you, it's not all your fault. You had to be there. The shelf-life for most horror novels is sinfully short.

The small publisher, Dark Harvest, also championed Chet Williamson's work during this period, featuring his short stories in **NIGHT VISIONS 7** and two novels, **DREAMTHORP** and **REIGN**, all deserving a wider audience than they received. (The good stuff doesn't jump out at you like the trash you can find at any K-Mart; you have to know what you're looking for and then go get it. Why is it some people are willing to stand in line for hours for a free autograph but won't take two minutes to ask for and order a book they don't see on the shelves?)

Sitting here practically on the eve of the next millennium, my instincts tell me it's no time to be nostalgic, but if you'll bear with me just this once . . .

I first discovered Chet Williamson in 1981 in **THE TWILIGHT ZONE MAGAZINE**. This was a grand experiment from the people who published **GALLERY** in cahoots with Carol (Rod's widow) Serling, the amazing stable of writers from the original **TWILIGHT ZONE** television series, and the most famous names in contemporary horror fiction at the time from King to Ellison to Stine to Straub.

It's fitting that **TZ** was sponsored by a men's magazine. Horror short stories were a staple (pardon the pun) in men's magazines since their inception. **PLAYBOY** regularly ran stories by Richard Matheson, Robert Bloch, Ray Bradbury, William F. Nolan and Harlan Ellison. **PLAYBOY**'s long tenured fiction editor, Ray Russell, was a horror writer himself. Most of Stephen King's early **NIGHT SHIFT** stories were originally published in **CAVALIER** back in the 1970's. **GALLERY**, **PENTHOUSE**, and the other men's magazines were most of the few places horror fiction could be found.

In the 1980's, **TWILIGHT ZONE** not only carried on this tradition, it was its *raison d'être*. Despite its media format, over half of the magazine was devoted to new horror fiction. Ultimately, the most important result was that **TWILIGHT ZONE** became a breeding ground for new talent who impressed upon us the burning issues of the day and the naked unease of the heart, in short story form, month after month. It was here that we first heard of Chet Williamson, Joe R. Lansdale, David J. Show, John Skipp & Craig Spector, and the winner of **TZ**'s first annual short story contest, Dan Simmons.

Some memorable magazines devoted to the same interests have come and gone since **TWILIGHT ZONE** folded in 1989 (**THE HORROR SHOW**, **WHIS-**

CHILLED THEATRE

PERS, INIQUITIES) and some survive to this day (CEMETARY DANCE, MIDNIGHT GRAFFITI, DEATHREALM, GRUE) but none with the exposure and flash of TZ.

In 1984 at the World Fantasy Convention in Ottawa, the answer to the question "What is the Future of Horror?" was known. First, Ramsey Campbell, then Charles Grant, and ultimately Stephen King cited the then unknown Clive Barker. But as I sit here in 1995, the future of horror literature is not known. It's not up to me. It's not even up to the best writers of our generation, who are still out there producing the best work of their careers. It's up to you to read it.

HOT TIP: Look for Richard Matheson's new horror novel, **NOW YOU SEE IT** . . . from Tor which should be in the stores by the time you read this. It concerns two generations of magicians seen through the eyes of a vegetable. The human kind. Ask for it soon, because the way things go in the publishing business now you see it . . . Another winner to look for is Jack Ketchum's **JOYRIDE**.

Before I turn you over to T. Liam McDonald, let me mention that Chet Williamson's **SECOND CHANCE** can be ordered directly from the publisher: CD Publications, P. O. Box 18433, Baltimore, MD 21237. The cost is \$25 for the trade hardcover and \$50 for the signed/limited/slipcased edition. Include \$5 for postage.

And now, ladies and gentlemen, Mr. McDonald: Chet Williamson's **SECOND CHANCE**
review by T. Liam McDonald

For good or bad—and which it is depends upon whom you talk to—the social upheavals of the 1960's left their mark on American civilization. The generation that lived through them looks back on a time of deeply felt concern and social activism, a time of experimentation and daring and love that somehow was lost in the decades that followed. For the generation that grew up afterwards, it seems more like a period of failed dreams and self-indulgence: what began with Haight-Ashbury and Woodstock ended with Altamont, Attica, and Charles Manson. Free love and mind-expanding drugs would lead inexorably to AIDS and crack. A force had been unleashed that was uncontrollable: the force of adolescent passion and belief, with all of its bravado, churning emotion, confusion, and potential for violence.

It is a force that Chet Williamson well understands. One of the most accomplished and original writers of his generation, Williamson has consistently proven that he is a deft and challenging geographer of human states of mind. With his newest novel, **SECOND CHANCE**, he turns his eye on an entire generation—his generation—and explores their often contradictory emotions and accomplishments. **SECOND**

CHANCE is a novel of suspense and light fantasy, but more than that, it is a piercing look at idealism unhinged, of the world-shattered power of love, hate, and zealous belief.

The novel begins at the end of the sixties with the bombing of a college ROTC office. Keith Aaron, a campus radical, and Tracy Zampelos, his friend, are accidentally killed while planting the bomb. Flash forward to the present: Tracy's love, Woody Robinson, is living a successful life as a New Age musician. At a transitional period in his life and music, Woody decides to recreate the feeling of the 1960's, inviting his college friends back to their old flat, dressing up, and decorating the place just as it was in 1969. They gather to lament their lost past and passion, and their lost friends.

They smoke some pot and let the memories come, and by the end of the evening, with a soft fantasy element reminiscent of Jack Finney's nostalgic time-travel novels and stories (**TIME AND AGAIN, ABOUT TIME**), Tracy is back. But Keith has come back also, and because of his presence, history has changed. Unleashed from his prison in time, Keith has spent the years since that day in 1969 as the environmentalist terrorist Pan, responsible for countless murders, bombings, and assassinations (including that of Ronald Reagan). Now he is planning to unleash an ultimate destruction of humanity, and Woody slowly realizes that he has to stop him.

SECOND CHANCE crackles along as a well-paced, driving suspense novel, with the plot taking some surprising twists along the way. If that was all **SECOND CHANCE** did, it would still be a terrific novel. But it's far more than that. In examining the turmoil of his generation, Williamson's unspanning eye takes in the good with the bad, and gray areas of moral ambiguity between. Showing how ideals can drive people to great evil as well as to great good, he lays bare the soul of the 1960's and the people who lived through it. Never far from the center of these themes is the love of Woody and Tracy, one that stretches beyond death and time and comes with a great price. It is a painful, at times heart-wrenching story, never less than completely real and moving. His complex characters live and breathe as few in fiction do, and we travel with them through their pain to an ending that is as unsuspected as it is fulfilling.

SECOND CHANCE is a potent novel, and a transitional work for an author who is one of the most distinct voices in dark fantasy. Chet Williamson lights out for new territory here, and the trip is one of the most unusual and moving books in a long time.

HAMMER FILMS: ON LASER

By Richard Ekstedt



INTRODUCTION

We fans of fantasy must find it very strange, looking back, when news broke out in February of 1994 (through the courtesy of **CINEFANTASTIQUE** magazine) of the rebirth of Hammer Films. We were overjoyed when the news broke that the once great British film corporation, now headed by Roy Skeggs, was merging into a giant partnership with director Richard Donner (a lifelong Hammer fan), backed by Warner Brothers. This was too good to be true. Visions of quality Gothic images, in the grand tradition of the late, sorely missed Terrence Fisher, were going to be produced. With this

news came the projects megabudgeted versions of Nigel Kneale's **QUATERMASS XPERIMENT** and Dennis Wheatley's dark masterpiece of Satanic lore, **THE DEVIL RIDES OUT** (originally released as in America as **THE DEVIL'S BRIDE**, script by Richard Matheson and starring Christopher Lee).

But, with every silver lining comes despair . . .

Not one of us would have expected the great sadness we would all feel on August 11, 1994. Peter Cushing—a name closely linked with Hammer Films—died of cancer at age 81.

For me, who had talked about his kindness and warmth with actor David Prowse (who played the monster in **FRANKENSTEIN AND THE MONSTER FROM HELL**), this was news that gave me feelings of loss and a sense of pride. Loss, in that a great human being had left our midst actually being everything he projected: grace, warmth, kindness, and patience. The sense of pride I feel is that I actually got to talk to this man, who treated me as if I were the important person and it was an honor to meet me! I was taken aback!

As I recall, it was in the early seventies. I knew very little about Hammer Films outside of what I saw in the movies. A friend, who knew a writer, asked me if I would like to go sit in on an interview. "Sure," I said, not knowing anything about what it was about.

Imagine, if you can, encountering Peter Cushing himself. When he took his break from the interviewers, by chance, he sat down next to me. All I could do, stammering, was ask him what it was like to work with Laurel and Hardy?

Peter laughed out loud, delighted that anybody recalled his part in the classic **CHUMPS AT OXFORD** in 1940. We then began talking about the great duo's comedies (Not one of his films were brought up). I never saw him again in person, but that day will always be a part of my life.

The purpose of this article is not only to review the laserdiscs pressed dealing with Peter Cushing's movies for Hammer, but to also review the other wonderful Hammer titles issued.





Let's hope that these are merely a glimpse of better things to come

THE PRESSINGS
WARNER BROTHERS: DOMESTIC
AND IMPORTED

Of all the titles released on both disc and tape in the United States and Japan, Warner Brothers deserves the most credit.

The quality of the laserdisc pressings, domestic and imported, vary. But because they are collector's items, film buffs will shell out the money to obtain their favorite titles.

One of the most sought after titles released on laserdisc is the Hammer classic, **HORROR OF DRACULA** (originally released by Universal International in 1958).

This classic motion picture, which features an excellent cast of British performers (Peter Cushing, Michael Gough, Melissa Striblin, and—donning the cloak for the first time—Christopher Lee as Dracula), and electrifying directions and camerawork by Terence Fisher and Jack Asher, has become one of the best translations onto screen of Bram Stoker's novel.

There are currently two different laserdisc pressings on this title. The first, released domestically as Warner Brothers #11499, caused an uproar among collectors when it was discovered that a television print (a little faded) was used. And, adding insult to injury, it was edited.

This disc, to be fair, does have its merits. It is chapter coded with Side 2 in full CAV. The audio, except for a few pops, is otherwise excellent in digital mono

HiFi.

The Japanese laserdisc, released as #NJL1149, is taken off an excellent uncut, full color print. It is in English with Japanese subtitles appearing on the lower part of the screen. The disc, both sides, is in CLV and has excellent visual and audio reproduction.

Both laserdiscs, whatever their virtues or faults, full capture the incredible direction by the late Terence Fisher. Be it the first, bestial entrance of Christopher Lee's blood-drenched vampire monster, or the wide-eyed innocence of little Tania (Janina Faye) looking up into the face of her now undead Aunt Lucy.

As mentioned, the domestic version, despite its faults, still makes a pretty good 'budget' disc to get. For serious collector, though, I would definitely try to obtain the Japanese import (once they go, they rarely are reissued).

THE CURSE OF FRANKENSTEIN, Peter Cushing's and Christopher Lee's earliest teaming, is issued on the Japanese disc #NJL11066 (no domestic laserdisc has been pressed as of this writing). As the obsessed scientist, Baron Victor Frankenstein, Peter Cushing created a role of a cold-blooded human monster that Mengele would have been proud of.

The sound is very crisp on this disc, far better than the VHS domestic tape. The color, while a little unstable in some scenes (flesh tones in some cases turn very greenish), is generally very good.

As with the import for **HORROR OF DRACULA**, don't expect to find any of the legendary missing scenes of gore (said to have been filmed for the Japanese market), because they're not there.

On the other hand, **FRANKENSTEIN MUST BE DESTROYED**, one of the best Hammer films of the Sixties, has been pressed on Japanese disc #NJL11070 in all its uncut glory.

Included on this stunning transfer is the famous rape scene where Peter Cushing, in a moment that was deleted from domestic theatrical prints, attacks and has his way with Veronica Carlson. Until this scene was re-instated for TNT's television broadcast, this was never shown on any print in the U.S.

The color reproduction and audio are excellent. This is, if you are going to buy only one Hammer Frankenstein film, the laserdisc to buy. The price is about \$70.

Christopher Lees' Dracula films have been

pressed on Japanese discs with satisfactory results. **DRACULA HAS RISEN FROM THE GRAVE** (NJL11069) and **DRACULA A.D. 1972** (NJL11074) are not as good, plotwise as **DRACULA, PRINCE OF DARKNESS** (1970). These discs are worth getting.

DRACULA HAS RISEN FROM THE GRAVE, with its heavy-handed religious themes and imagery ended up giving Christopher Lee a reduced role. Veronica Carlson, in her first Hammer outing, was an excellent choice for the central role of Maria (the niece of a powerful, slightly bigoted, but otherwise compassionate Monsignor—portrayed by the late Rupert Davies). Also in the cast were Barry Andrews (who would, along with Robin Davies, later appear in Pier Haggard's occult masterpiece **BLOOD ON SATAN'S CLAW**), Barbara Ewing (**TORTURE GARDEN**, TNT's Treasure Island with Christopher Lee as Blind Pew), and—of course—Michael Ripper.

The major flaw on this excellent, uncut disc, is that the color is muted down a little. I seem to recall the tones and shades as brighter, more lively. The audio is excellent. The price is about \$70.

DRACULA A.D. 1972, which marked Christopher Lee and Peter Cushing's first re-teaming in a Dracula movie since the 1958 original was, as plots go, just awful. It was a tired plot with pedestrian direc-

tion and a rather flat cast (Lee's role is one cameo after another all through the film but Cushing shines as Van Helsing).

The disc has a clear picture and very good audio. The print used, from what I have seen, is fully uncut (included is a graphic close-up of a bloody stake tearing through Dracula's back). The price for this disc is also \$70.

THE MUMMY, the excellent 1959 Hammer remake of the Universal horror series of the 1940's, has been pressed on an excellent domestic laserdisc (WB11199).

This movie also marked the final time that Christopher Lee portrayed a monster, outside of Dracula. This fast moving, well written remake is a very underrated motion picture.

A tragedy of large proportions, dealing with sacrifice and the consequences of intense love, Cushing and Lee's performances make this believable on all counts.

The laserdisc pressing is excellent. Despite what some reviewers have written, I find no problem with the Technicolor (having seen four versions of the same film, all pristine and uncut) which I find well reproduced. The film may have one scene deleted (the tongue sequence), but this also may have been deleted for U.S. release.

The audio offers crisp, clear sound and the wonderful score by Frank Rizenstein is reproduced wonderfully. This domestic laserdisc is priced at \$34.98.

UNIVERSAL/MCA

Universal/MCA deserves high praise for their wonderful line of Hammer Film releases, all affordable at \$34.98. Taking the time for listening to collectors and knowing the market, Universal/MCA sought out the original, uncut negatives and struck quality, fully uncut prints. The transfer to laserdisc is absolutely stunning!

THE BRIDES OF DRACULA, the first on our list, is simply gorgeous (MCA40806). Possibly the most Freudian of the series, with its strong homoerotic element, this was a very daring experiment for a horror story.

Peter Cushing, picking up his role of Abraham Van Helsing from **HORROR OF DRACULA**, appears even more dynamic in this film. Brilliant, yet compassionate, this is the quintessential incarnation. For the vampiric Baron Meinster, the role went to David Peel, a member of the Royal Academy of Dramatic Arts. For me, I found his role even superior to Lee's Dracula. David Peel, erotic with an angelic air about him, gives his all and delivers. Men or women, this vampire, if biting substitutes for sex, is one horny guy!

Martia Hunt and Freda Jackson, both of whom





worked on David Lean's **GREAT EXPECTATIONS** in 1948, were cast as the Baroness Meinster and her servant, Greta. Two veterans of stage and screen, their contributions to this motion picture make this a production of sheer quality.

THE BRIDES OF DRACULA, as said earlier, is an excellent laserdisc pressing. The visual information is excellent in clarity with very bright color reproduction. The sound is very sharp. Side Two is in full CAV which includes the original theatrical trailer (as well as a rich supplement section of publicity materials). An excellent buy at \$34.95.

THE CURSE OF THE WEREWOLF, an excellent adaptation of Guy Endore's classic novel, **THE WEREWOLF OF PARIS**, has been presented in a fantastic fully uncut version (including scenes never shown in either the U.S. or Britain). Released as MCA40543, this is the way to view this film.

With a stellar cast headed by Clifford Evans (who would also star in **THE KISS OF THE VAMPIRE**), Oliver Reed (**THESE ARE THE DAMNED, NIGHT CREATURES**), Yvonne Romain and Catherine Feller (also watch for Richard Wordsworth, who played the ill-fated Victor Carroon in the film version of **THE QUATERMASS EXPERIMENT**), this was one of the best made werewolf

movies since **THE WOLF-MAN** and **THE UNDYING MONSTER**.

The audio and visual are excellent, particularly the color reproduction which is very rich and full. The film includes the original theatrical trailer on Side Two. The price is \$34.98.

The final disc we will look at under the Universal/MCA pressing is **THE EVIL OF FRANKENSTEIN** (MCA40544).

With the weakest of the Peter Cushing Frankenstein series, it is still a wonderful homage to the old Universal horror films of the Forties.

The color on this disc occasionally shifts, but otherwise is excellent while the audio is free of distortion. The original source material is fully uncut and like **THE CURSE OF THE WEREWOLF**, contains additional unseen footage. This excellent purchase is priced at \$34.95.

It is my sincere hope that Universal, if they still own the rights, will press on laserdisc such titles as: **THE PHANTOM OF THE OPERA** (1962)—Terence Fisher version starring Herbert Lom. **KISS OF THE VAMPIRE** (1963)—Terence Fisher's classic, the very best of all the Hammer vampire films. To see it in excellent color and in its original theatrical, uncut glory.

NIGHT CREATURES (1963)—Excellent Peter Cushing mystery with Oliver Reed and Michael Ripper. Fully restored.

Perhaps if all the collectors would write to Universal/MCA Home Video, 70 Universal City Plaza, Universal City, CA 91608, this could come about.

IMAGE

Like myself, many collectors have had this ongoing love/hate relationship with Image Entertainment. To be fair, this company has released such titles as **THE DAY OF THE TRIFFIDS** fully letterboxed, **THE MASK**—that Canadian oddity with its 3D sequences intact, the newly restored Poe/Vincent Price films presented fully widescreen and other enjoyable odds and ends. But also, let's face it, there is also an equal amount of pan and scanned trash (lots of sex comedies and real cheap horror crap).

Their Hammer Film pressings, while presented uncut, seem to be taken off rather washed out prints.

THE SCARS OF DRACULA/HORROR OF FRANKENSTEIN combo set (ID7628HR) presents these two movies, originally released by HBO Video, fully uncut in all their gory splendor. The price for these (now out of print) discs is about \$60.

LUST FOR A VAMPIRE (co-billed with American International's thriller, **DIE, MONSTER, DIE**) is also presented fully uncut with all its nudity and eroticism intact.

This combo laserdisc (like **SCARS OF DRACULA/HORROR OF FRANKENSTEIN**) was presented in CLV with fair visual and sound reproduction. It was priced at \$60 but is now out of print.

OTHER HAMMER FILM PRESSINGS

Columbia Pictures released **THE GORGON** in both the U.S. and Japan. The domestic pressing (ID6079RC) isn't too bad as pressings go and sure is better than those LP VHS video releases. The Japanese disc (RCA/SF078-5119), which I haven't seen, is said to be an excellent pressing boasting superior color and sound. It is now out of print. **THE VAMPIRE LOVERS**, which starred Peter Cushing and Ingrid Pitt, was released in Japan on disc several years ago as well (G98F5480). It is also out of print.

Another out of print disc is the fully uncut Japanese pressing of **FRANKENSTEIN AND THE MONSTER OF HELL**. This is said to be a really stunning transfer containing scenes not found on the U.S. video release.

In Hong Kong, **THE LEGEND OF THE 7 GOLDEN VAMPIRES**, a Hammer Film/RunRun Show Production was pressed several years ago. The disc, retaining the original English soundtrack, contained Cantonese and Mandarin subtitles. It was also said to have been presented widescreen but is out of issue.

IN CLOSING

Now I recently talked to a person who was behind a very recent laserdisc release. Now this gentleman was, it seemed to me, rather outraged that collectors were angry when Warner Brothers pressed **HORROR OF DRACULA** using a television print.

He went on to say that the collectors brought it upon themselves that Warner Brothers will not issue any more Hammer discs. Well, after talking this over with a group of collectors (who, like me, felt Warners pulled a nice bit of "Aw, who cares?" or "They'll never know the difference" npoff), feel this is a lot of crap.

Hey, all you producers! You arrogant business-suited stiffs! You Preppy/Yuppy morons who got your job and know nothing about the industry ("But it's only a product") or what people want. **WAKE UP!**

For myself, I'm tired of forking over my hard earned cash and winding up with some inferior product (it's one thing if you're talking about some old film and restoring what few elements are left, but hey, we're talking about movies made in the Fifties and Sixties for Christ's sake). We, the consumer, are getting screwed and are tired of it! If we can't deal with you indifferent, money-grubbing rip-off artists, we can always turn to the damned bootleggers for quality. As far as I'm concerned, this is war!

It is up to all of us, writers, producers, and collectors to let these companies know that we hold the cards (and the money) that gives these indifferent individuals their jobs.

Keep that flag flying.



MICHELLE BAUER!

An interview by
Kevin Shinnick



Sometimes, life can be very good. For years, I have loved and adored fantasy films. Lately, I have been able to make my passion part of my livelihood. Now I get to act in horror films and plays, do radio interviews on my own talk show, and even get to write articles like this for magazines I used to haunt my local newsstand for!

Just when you think it couldn't get any better, I get to meet Michelle Bauer! While she may portray many a sexy vixen on screen, off screen she is a charming, warm and exceptionally funny down to earth individual.

I first got to meet her when she and Tom Savini agreed to appear on **HOLLYWOOD EAST**, the radio show run by Ted Bohus and myself. After laughing ourselves silly for the entire program, Michelle made a deal to appear in Ted's newest film, **VAMPIRE VIXENS FROM VENUS**.

Since this interview was completed, Michelle has gone into retirement to spend more time with her husband and daughter. One can only hope that it is temporary.

The following interview was made via the telephone in early September, 1994. She had just come back from a combination work/holiday appearing with Joe Bob Briggs on his TV show.

CHILLER THEATRE: So, I'll ask the simple questions first, like how did you get into acting?

MICHELLE BAUER: Uh, strictly by accident. I was doing a lot of modeling at the time and ended up doing some videos. I started working for the Playboy Channel. Did a Playboy film called **ROMANTIC VISIONS**, and I did that for Paul Hartzberg, who produced it. He's, I believe, with Cinetel Productions now. He told me that there was a friend of his, Fred Olen Ray, who was casting a vampire movie, and recommended me to go out for the lead. I did and got the part, and it's all been history from there.

CT: Which film was that? Was that **THE TOMB**?

MB: Uh huh.

CT: That was your first lead then?

MB: Yes, it was. It was my first "B" movie. It was my first feature and my first lead.

CT: That was a great way to start off, right?

MB: Yeah, but you learn real quickly that you're not always gonna get the lead and that you have to take smaller parts from there, and the pay was very minimal at the time. But I really wanted to get experience and I wanted to get my foot in the door, so, at that time I was working for \$75 a day.

CT: Wow! For the lead?

MB: Yeah, so we plugged away on that one. But I got to work with John Carradine and Cameron Mitchell. It was quite an experience and it got me working, so.

CT: It was also at that time, it became one of



the biggest selling video tapes for an independent.

MB: Yeah, and so I had to take all of that into consideration that over a paycheck.

CT: Hopefully, the next one you do with him, you'll negotiate a little better.

MB: (laughs) He always does good by me when he can.

CT: So, he's a nice guy?

MB: Yeah, you know, you scratch my back, I'll scratch yours, is the basic kind of unspoken relationship that we have. We never really talk much about it, but we do each other favors.

CT: Wonderful! That's great to hear, in this business especially.

MB: Yeah.

CT: You even appeared in **PHANTOM EMPIRE** briefly.

MB: Yeah, I wasn't union, and that was a union film that he was doing on his own. He funded that himself, produced it himself, and it was union. So I actually got a

CHILLER THEATRE

part on that and got my card from there.

CT: Ah, so the film has a nice meaning for you as well?

MB: Right, it did a lot for me in that way that I could go on and get my SAG card and start working in union films from there. So, I had to take that into consideration that he cast me on that even though it was not a speaking role, but it was union and he had to pay his penalties on it and everything. All because I was not an SAG actor at the time.

CT: Oof! I wonder if that means that Fred Olen Ray's very supportive of his friends?

MB: Yes, he is.

CT: A great example is Robert Quarry.

MB: Yes, that's true.

CT: . . . who is one of the most fun people to meet!

MB: Right! Him, and Jay Richardson. He used him in **HOLLYWOOD CHAINSAW HOOKERS**. Him and Tom Shell and now, Richard Gabai, who he has used in a couple of his features. Once he has a camaraderie with you, he will use you as much as he possibly can, and will do good by you. He's just one of those people who would give you the shirt off his back. If you showed up on his doorstep, he'd take you in. He's just that type of person.

CT: He also just seems to love making movies.

MB: And he does. Yes, he does.

CT: You also did a film for David DeCofeau, **NIGHTMARE SISTERS**. I think it got you the "scream queen" axiom.

MB: You think so?

CT: I think that was a very popular film when it first came out in video. You seem not to think so on that one. You don't seem to think that that was the one to get you the title of scream queen.

MB: Well, I don't know. I've never really acknowledged the title "scream queen". Actually, I almost resent it. (laughs) I don't like being typecast into that name. I don't like being . . . a lot of women in this business are doing everything and anything to become this so called "scream queen". I don't like the title. I don't like putting a name on it. I think it's unfair. I don't ever put myself above anyone and I don't try to categorize myself as anything. A lot of these women are breaking their backs trying to get this title where I don't know if it even warrants a title, what we do. Do you know what I'm saying?

CT: Actually, I do. I know in this business a lot of people feel that to make someone employable they want to give them a classification, but it also kind of puts you into a slot which is hard to break out of as well.

MB: That's true. Then someone's saying I'm holding the crown as reigning scream queen. Wait a minute! Who ever gave a crown to anyone and who's to hand it down to whom? Who's to say who is THE scream queen? I guess maybe it put a competitive edge to it that I didn't like either. Also the label, I didn't like being lumped into that sum. I didn't like it at all.

CT: Now, having met you, you seem to have a wonderful sense of humor. May I assume that you would really like to do more comedies?

MB: Yes, I would.

CT: I see, because I know you do things like **ASSAULT OF THE PARTY NERDS** and **BEVERLY HILLS VAMP**. Those are the kind of films you were doing more.

MB: Yes, they were. I did a couple of action adventures. I did **WILD MAN**. I did **LADY AVENGER**. I did **SPIRITS**, where I played a nun, which was very dramatic for me. I just really didn't find my niche there. I didn't feel comfortable with it. I tried. I gave it my shot. It was, what can I say? . . . It was more stressful for me. I had to rely on my ability to . . . what do you say? I think the seriousness of it put an edge there that I really didn't care for. Although, it was fun to make.

I don't know why, even when I'm being funny, I don't know I'm being funny. **HOLLYWOOD CHAINSAW HOOKERS**, for instance, when we did the scene in the beginning, where I chop up the guy, I was just chopping him up and having fun with what I was doing. When I see it, I think it's very funny. And the dialogue leading up to that particular scene in the bar, I just have a way that I don't even know what I'm doing, but it just comes across as very comical. I guess I just have a knack for it, and I feel more comfortable with it.

CT: You do, you have a great sense of timing and all. When I saw you with Tom Savini, the two of you, just right away.

MB: Oh, he was great!

CT: I felt like I was watching an Abbot and Costello routine for a while. The two of you just hit it off very well.

MB: Yeah, he just kind of came on. When we got in front of the mikes, he was hungry, very serious and very tired. The minute we got in front of the microphones, he just completely dropped his whole facade and started to really have fun. He came alive, it was like watching a windup doll. It was like somebody all of a sudden gave him batteries, because he became very funny and very witty, and I could sit and listen to him for hours. So much fun! I was kind of wondering how he was gonna be in front of the microphones and he completely blasted off. It was great! Yeah, he's funny.

CT: Is there any of your films that you would say was one of your favorites?

MB: My favorite used to be **NIGHTMARE SISTERS**, only because we had so much fun doing it. Now, I would have to say it's **DINOSAUR ISLAND**.

CT: It seems to be increasing in popularity all the time.

MB: Yeah. As a whole, though, it was hell to me because it was so hot. The conditions were ruthless, but as a film to sit down and watch, I think it's one of the better ones. My favorite, as a better film to sit down and watch and really enjoy.

CT: And again, it's a fun film. It doesn't take

itself seriously.

MB: Right.

CT: It's funny, someone pointed out to me that you have to run around and still look beautiful in these films.

MB: Right, and it's 100 degrees. People are fainting from sunstroke left and right. The bugs are eating you alive, and here you have to camp around and be wonderfully pretty (laughs) even though you're sweating like a pig and you smell like yesterday's linen, you know. (laughs)

CT: Oh, I'm gonna watch that film with a whole new attitude (laughs).

MB: Although I'm really dying to see the **VAMPIRE VIXENS FROM VENUS**. I'm dying to see that because I've never had a chance to work across someone as funny as Leon. I mean, he was incredible and I'm dying to see how that's gonna come across because I played that very straight for it to work, and I figured less was more in that particular case. And I'm dying to see how it comes across, working alongside of him, I'm real anxious to see the outcome of that.

CT: Actually, you kind of bring me to my next question. How did you feel making **VAMPIRE VIXENS**?

MB: I felt great. You know what? I've really become, um, almost feeling... patting myself on the back, thinking I've persevered. I don't have to do the bump grind love scenes anymore. I don't always have to have my breasts in the film anymore. I don't always have to do that. Now they're getting other girls to do that, and I am so glad that I think I've hit this plateau where that's not required of me anymore. I don't know if it's because they've seen me so much, they don't want to see me anymore (laughs) or that they can just bill me as me being there and give me more fun things to do, than to actually be the T&A in the film, which I spent so many years doing to get where I've gotten today. Now, I can actually acknowledge myself and say I think you've done it. I think you've come to the spot where you've always wanted to be and I feel, for the first time, real good about it. I've always plugged away so hard and worked so hard to get away from that. Now I finally have and I've made that turning point, and I feel so great about it. And I think that **VAMPIRE VIXENS FROM VENUS** was a great opportunity for me in that respect. I can't thank Ted Bohus enough.

CT: Oh! Well, I'm sure he'll be grateful to hear that.

MB: I tell you what. It's a part that I've been really waiting for. Like I'm saying, I don't have to have the major lead role, and in order to have that in these kind of films, you have to show a lot of T&A and do a lot of love scenes and I'd rather put that behind me and do the cameos and be the one they're waiting to see rather than the one you see too much of.

CT: That's an interesting point because do you feel that some producers now will exploit just having you in the movie as you've reached something of a name or do you think they actually do appreciate you as a performer? I think that's a problem for a lot of actors.

MB: Oh, I feel absolutely appreciated. You know

why? Because of my following, my fans, the people I work for. And to see yourself on the bill or on the poster as special guest star... special guest appearance by... that is a great stroke for me. No, I don't think I'm being... There was one particular instance, I'm not gonna name names, but I was in the film for not even two minutes and I was put in post productions and they put me on the cover and they billed me starring and I was only in there for maybe a minute and a half. And people got very upset and very irate and I still get a lot of flack about it in fan mail. That, to me, I felt like I had been taken advantage of in that respect.

CT: People don't realize that a performer has nothing to do with that kind of billing half the time.

MB: Right. Yeah, I had no control over that. It wasn't until later that I saw it when it was released and I just went, "Oh my God!"

CT: At the same time you were doing **VAMPIRE VIXENS**, you were doing some other films, I believe. You worked with Donald Farmer, was it?

MB: Yes, we had done **RED LIPS**. That was a little more dramatic for me. I did a lot of crying. It was very emotional. I fell in love with another woman who is a vampire. It's not very sexual at all. There's very minimal sex. It's very emotional. It's a lot like the **NIGHT OF THE LIVING DEAD**. Here, I meet her, I help her, I see her sick and weak, I want to help her. We just become very close. We fall in love. There's no sex in it whatsoever, and I had heard... was it you I heard it from? somebody I heard it from. They said, oh, "I heard in **RED LIPS** you were making love with a woman with a dead corpse watching you." I was kinda stunned.

CT: I heard that rumor too.

MB: I went, "where did you hear this?" I couldn't believe it. I mean, people, I'm sure, would just love to see these things, but they didn't even happen. As a matter of fact, they're gonna probably be very disappointed because (laughing) there's nothing like that in the movie at all.

I'm anxious to see that, too. I don't know how that's gonna come across, because it was so serious. I don't know how Donald Farmer's gonna succeed with that one.

CT: I think we've reached the point where we've seen it all. We've seen as much violence and nudity as we can. Maybe we're getting back to plots more.

MB: I think you're right there. Yes, this was where the girl, she becomes so enveloped in what she's become, that she just wants to kill herself, but we fall in love, and now I give her a reason to live, my support for her and that I just truly care for her. And she goes off, I die, and she goes off to the ocean and the man who created her ends up killing her, shooting her on the beach. That's the end. I mean, very depressing, very sad, but when I read it, I went, "Hey, this is pretty good."

CT: It's different.

MB: Yes, a different vampire movie.

CT: Which I think we need, because sometimes it's almost color by numbers. I know you mentioned you like comedy. Do you have any affinity for horror films? Or maybe doing them has made you appreciate them?



MB: Oh, I don't know

CT: Ah, I've put you on the spot

MB: I've always like horror films. I mean, I don't know, I like the first **NIGHTMARE ON ELM STREET**. I liked the first **HALLOWEEN**, but as they go on to do their sequels, they just get more gruesome and more horrific. I don't sit and watch those. I love **GODZILLA**. I love **WAR OF THE GARGANTUANS**, which was just on. I sat and watched it with my daughter. You get into the old vintage horror films, I love those. I have an incredible love for those type of films.

CT: **THE HAUNTING**, films like that?

MB: Yes, **THE HAUNTING OF HELL HOUSE**, which is an old black and white film. I like a lot of that. I like a lot of those older scary films, **THEM**, you know, the giant ants. The last Sunday of every month, they play horror films on, I think, TNT. As a matter of fact, we just watched, the other evening, the colorized version of **THE THING**. One I would love to see again is **THE CRAWLING HAND**. If I wasn't so tired, I would have stayed up to watch **THE BLOB**, with Steve McQueen. I mean, that type of stuff I really love. And

in doing them, what I do is a lot different than what I like.

CT: Yeah, they're more of a classic horror. Do you think we may get back to that though?

MB: No, I think those days are gone. I think people are so sensationalized by it all now, the special effects and how gruesome we can get. The remakes of old wonderful films have become so garbaged. I think they're so far away from it right now. I don't see it happening in the near future. I think it would be great.

CT: I hear they're planning remakes of **CHILDREN OF THE DAMNED** and **THE HAUNTING**.

MB: Oh, they are? Ooh, I hadn't heard that! Now, I'd be curious to see them, you know, but the technology of films now has become so it just supersedes anything they've done in the past.

CT: It's been more of a magic trick, but not a story.

MB: Yeah. I do sit and watch an old Cary Grant movie and think, "What happened to the stories?" What happened to movies like that? Why don't they just make them very simple and very meaningful anymore?

CT: Supposedly those scripts are around. In fact, I've noticed in recent years, those films are getting popular again. I guess being an exploitation producer, they have to use that word 'exploit'.

(Michelle's daughter briefly interrupts.)

CT: How does your daughter feel about having a famous mommy?

MB: Well, she doesn't really see me as famous, I think, at this time. She just knows that I do movies and when I'm sitting here signing and doing fan mail and I have all my photographs out that I mail or whatever. There's a particular pose that was on the table the other day and I was topless and she said, "Mommy, when you took that picture, weren't you embarrassed?" I went, "No, of course I wasn't embarrassed." You know, I tried to explain to her to the best of my capabilities that it was a photo. It was something that I did for work, and she says, "Oh, okay."

I don't think she fully comprehends what I do. But, she asks me to go to the set a lot. She came to the set of **DINOSAUR ISLAND** and got to meet the dinosaur. She got to see the hydraulic ones in action. Of course, the special effects guy just loved to show her how they worked. She saw the hand puppets and the big warm monster. She got to be up the stakes where I was this virgin sacrifice in the end. And I got polaroids of her on the set doing these things. She really loves coming to the set. She always asks if she can go to work with me. As much as I can, I take her with me. I think it's more of a realistic thing than a fantasy thing, thinking that Mommy's in the movies. When Mommy goes to work, she knows I'm working but she doesn't watch them!

(laughs) My God!

CT: You could say, Mommy flips hamburgers. It's about the same thing. Mommy's just being eaten by a dinosaur

MB: She just sees the production of it. She doesn't see the outcome. She's not old enough to watch it.

CT:++ How do you feel as a parent about having your daughter see a film of this nature?

MB: I don't mind. In fact, I think she might be ready to see JURASSIC PARK

CT: Oh, really?

MB: Only because of her familiarity with what I do and knowing that monsters aren't real. What was it we were doing? We were watching ROBOCOP last night, and Robocop pushed this big van into a building, and of course he had to push it through this huge brick wall. The brick wall starts collapsing as he's pushing the van through the wall, and she goes, "I bet that's just plastic" (laughs) So I said, "Well, it could be a real wall. You know, Robocop's pretty strong." And she says, "No, Mommy, I think that's just plastic, but it looks good." And to hear this five year old say this to me, I think she's already kind of... and I feel a little torn there because I'm taking the fantasy away from her. She sees the miniatures and she sees, you know, the Godzilla squishing little rubber things and fake little soldier me, and she can decipher the difference between real and fake. I almost wish that that wasn't spoiled for her, that she might still be sensationalized by this big huge monster really, actually trudging through the city and destroying it and thinking that it's real, but I think she's already lost that.

CT: Is there any kind of part that you'd really like to play someday?

MB: Um, I'd just like to continue playing, uh, like a villainess. I'm always so into the sex thing and so oriented into the seductress, that I like playing the bad person. Because when I go see a film and I walk out saying that "I hated that guy" or "Oh, she was a bitch", they've completely affected me, and they did a damn good job, and I always remember the bad person. I like for me to be the bitch, to be the evil temptress who completely screws it up for somebody. I would like to continue to play the bad girl.

CT: Most of the plot revolves around the villain

MB: Yes, even if it's not big, I like being remembered as that bad person

CT: How does your husband feel about your being in movies?

MB: Well, he tells everyone, which really bothers me. You know, we'll meet someone who's somewhat affiliated with movies. "Oh, that's what my wife does", and I just want to crash, because I don't like to speak of that in my personal life. I live a very personal life and I keep to myself,

so when I'm out and just recreating with friends or meeting new people, that's the last thing that I want them to know that I do. People are very opinionated. They want to believe the worst about you before they believe anything good about you, especially if they don't know you. So, I have very few real close friends. I probably have three or four, personally close to me. And in order for me to get that closeness, I need them to just really like me for me before they even realize what I do. Because people get their opinions so quickly about it. They think it's either cheap or trashy or garbage or pornographic or whatever.

CT: They see the image, not the person

MB: That's exactly right. So I really shy away from letting anybody know what I do. Of course, unless they're in the business.

CT: (laughs) Then you've got to talk it up a bit. That's funny, because again, I find that when you meet your fans, you're very warm and you're patient.

MB: I love them.

CT: Really, it is amazing. I know people in the



CHILLER THEATRE

business who act as if they're almost leeches on your career. And I see from you the gratitude you extend to all of your fans. How do you keep from, even with interviews like this, from glazing over from being asked the same questions again and again?

MB: I don't do signing and public appearances that often. When I do them, I'm excited just like a kid. I get butterflies in my stomach. I get nervous. What am I gonna say to them? Yeah, I'm sure they're thinking what am I gonna say to her? But how am I going to receive them? I get very excited. I get just like a kid. I love it, because I think I don't beat it to death. I think a lot of people go out there and they do them all year round. They'll make appearances. They'll do signings. It's the same old thing. They repeatedly do it over and over and over, and I think it kills something. I think something dies. And I only do two or three a year, and when I do them, I'm still just as excited as the first time I ever did it. I think that holds the candle burning inside so brightly for me, in that respect, for my fans, because I don't saturate myself in that way.

CT: Do you feel, again, that people just want to see the outside of an actress and not the talent or ability to do other things?

MB: I think the business is very visual. I think you have to be pretty. I think you have to act pretty. I don't even think you really get a chance to be yourself. When I meet people and I meet my fans, they expect me to be this pulsating, erotic, insatiable nymphomaniac, and I'm not that way at all. I'm very plain. I'm very down to earth. I don't care about that. I don't care about those things. I just think I happen to be fortunate when I'm in front of the camera, the camera likes me. When I'm photographed, I photograph well. I am just lucky in that way. I'm so very apart from what I portray. It's almost a shame, because people look at you. I have this one particular fan whom I've become very good friends with. You see, she was disillusioned for so long. She really didn't even want to try to get to know me, because of what I looked like and how I presented myself when I was on the road. She would travel across the country to come see me and Linnea and Brinke. She'd been camping with me, just recently. We had her over for dinner. We had her for a Fourth of July barbecue, and I'm so unlike what I portray, she just adores me now. Because I don't do my hair; I don't do my makeup; I run around in tennis shoes and t-shirts; and I'm such a real person that she can't believe it. Here she thought I was just this starlet who sat around eating bon-bons and filing my fingernails. I don't know what she thought. But she said she knows that a lot of other people feel the same way.

CT: Are you afraid of the fanatical fan we meet?

MB: I guess I am pretty fearful of that. I had someone send me a very strange package. That's the only thing that happened so far. I had never met one. No one's ever come up to me and been really weird. I got a shoebox that was sent to Brinke Stevens and it was addressed to me, care of Brinke. So, I went and picked it up and brought it home. It was a plain brown paper bag wrapper and I opened

it up and there's this old beaten up shoebox with these black velveteen high heels, black stocking, red nail polish and red lipstick, and glued on to a piece of paper, cut out of magazines, in letters like a ransom note, said, "This is what you wear in my fantasy." And that was all it said, but the idea of the anonymity of it was creepy. The way the guy did it. Why did he cut out little letters and glue them on paper, in a weird way like that? Why didn't he just write me and tell me I'd think you'd be very sexy in this. He didn't even have to put a return address.

CT: That is very creepy.

MB: I called Brinke and tried to ask her and she started giggling. She said, "Well, gee, that's kind of neat. I'm sorry it really creeped you out." She found it very easy to be jovial about it, where I got my husband even said, "I want you to stop doing this." This package, I guess it wasn't really that threatening, because it was mailed to Brinke and not to me. That's not really that strange, but that's the strangest thing that ever happened, and I just thought that this person went about it in the wrong way, because it did scare me a little bit.

CT: Understandably. But you ding that most of your fans are very gracious?

MB: Oh, yeah! They bring me gifts and little things and just say wonderful things and do nice things. I mean, they're just very, very wonderful people. I really screwed up in that *PREVUE* MAGAZINE and gave my mailing address and I got more mail than I could handle. I mean, not having a fan club, I answer each one of my letters personally. I don't send out a mass mailer.

CT: I don't know if I should mention that, or you'll really get a big mailing. I'd be careful on that one.

MB: Yeah, I handle everything personally. I open up each letter and I write each person back. I attend to each letter as I do to my fans, one by one. It takes me forever to get through it, but I do the best I can.

CT: I think that's marvelous! You have a very healthy attitude to the whole business.

MB: Well, my balloon was popped a long time ago about the whole thing. You meet your idiots, your assholes, the people who take advantage of you, who just take and never give. You have to be very real about it or you're not gonna make it. You have to realize that for what it is and get what you can while you can. Otherwise, if you think you're gonna be a big 'A' screen movie star, then you've got another think coming. Some people might make that crossover, you know, Jamie Lee Curtis did, but you know, she's got a Mom and Dad who I'm sure had favors owed to them or whatever. It's who you know. And they rarely see people make the cross. I think I realized that and it just went through to the best of my ability for what I could possibly do.

CT: Just to make it a little lighter, now, is there any particular film or moment in a movie which you think is particularly funny, in your recollection?

MB: Well, like I mentioned, the *HOLLYWOOD CHAINSAW HOOKERS*, chopping up the guy in the room,

where I put on the shower cap and commence to chop him up, I think that's funny. I chuckle at that when I watch it. When we did **NIGHTMARE SISTERS**, Linnea opens up the door, when we're very nerdy, and the sorority boys come from the other frat house, and she opens up the door, when we were filming and said, "What the heck?" and she was wearing these big buck teeth and they went flying across the room. The memories of things like that are what make me laugh and when I see the movie now, we were all so nerdy and funky, and going from that to playing the angelic, innocent type and then making the transition over to the voluptuous.

CT: You also seem to enjoy making fun of that image.

MB: (laughs) Yes!

CT: In fact, you just did a sequel, I believe.

MB: Yes, **PARTY NERDS II**. That was a lot of fun.

CT: Do you like working with Linnea and Brooke?

MB: Absolutely!

CT: Again, you all seem to have a great sense of humor about the whole thing.

MB: Yes, they do. It's a lot of fun. I think I have a real soft spot for Linnea, because when we did **PARTY NERDS II**, we had gone to the screening, and when it was over, we looked at each other and were just shaking our heads and I go, "Oh, look what you did! Why did you do that?" and she goes, "I don't know!" (laughing) I said, "You're so awfully nerdy!" and she goes, "I know. I made myself sick!"

CT: Do you feel there's maybe some hidden nerd within you both?

MB: Yeah, I think so, because it was just so fun to do. You know, the Bambi and the Muffy thing was a real reach for us, but I think we pretty much capped that one.

CT: Was there ever a star you got tongue tied meeting?

MB: Tongue tied? Let's see... I think I got tongue tied meeting George Kennedy, when we had done **DEMON WARP**, because he's been around forever! He's worked with so many famous people, I just wanted to sit and just talk and listen to his stories. I felt like such a kid being around him and I knew I was just, you know, nothing to him and his stature. He wouldn't talk about himself, but talked a lot about Clint Eastwood and all these other actors that he's met and worked with, and talked about his pleasure working with these other big stars. He doesn't consider himself a big start and I was so impressed by that. He made me feel very comfortable. Walter Gotthell, that I worked with in **PUPPETMASTER III**, had worked in all the James Bond movies and he was incredible. I was tongue tied around him also. I was tongue tied around Robert Vaughn and he was such a dip. He really was! He was so rude and Margeaux Hemingway was really quite snobbish.

CT: You body doubled for her, I believe?

MB: Yeah, and Judy Landers was incredible! What a gal!

CT: Very friendly?

MB: Oh, yeah! Like she didn't even acknowledge who she was. She was just there to have fun.

CT: So you've worked with a lot of people and have seen both sides of their images. I guess Vaughn was a disappointment. Has anybody else lived up to your image of them, or when you've worked with them, what's your image?

MB: Well, Priscilla Barnes was incredible. Cameron Mitchell was just tremendous! Super! God rest his soul.

CT: Yes, he just passed away recently. I know that you did a very funny piece on tape with him. **TERROR ON TAPE**, it was called.

MB: Yes, and do you know that years later I did **THE TOMB** with him and he remembered me. He remembered my name and I just couldn't believe it. I just dropped dead! "Oh, Michelle, do you remember the bit we did?" and I just couldn't believe it. He was so there for me in **THE TOMB**, because I was so nervous. He really helped coach me in a lot of things.

CT: That's great to hear.

MB: But David Carradine's a real sick in the mud.

CT: I've heard such mixed things about him.

MB: He just has a severe drinking problem. I got a picture taken with him with his fly down. He's just gotten out of bed and he got dressed and I had to turn my back so he could put his clothes on. (laughs) I felt so awkward and then he stumbles up and he puts his arm around me and he's looking down at my breasts, you know, and I'm in the **DINOSAUR ISLAND** getup, right? He was just not very charming. He didn't even zip up his pants. I was so excited, I mean, I just couldn't believe, you know, **KUNG FU**. I watched him as a kid, and what was that one road movie he had done?

CT: **BOUND FOR GLORY**?

MB: (laughs) The crap I watch!

CT: It took me a second there on that one. I'm surprised. I was just thinking you worked on a film with him, but then again, you shot scenes where you weren't involved with him, in **EVIL TOONS**.

MB: Yes, and also, um, the one with Lee Van Cleef... oh, **JADE JUNGLE**. What was that called? They had another working title for that one.

CT: Oh, I can only think of the one title for that one. That's right, people always imagine you're in the same scene with these actors.

MB: Yeah, but no, and I just met them on the set. And I actually really met him, one on one, when we did **DINOSAUR ISLAND** and we filmed on his property. And I couldn't wait to meet him, and it was very disappointing.

CT: You did a couple of films that haven't been released, **THE DWELLING** and **TERROR NIGHT**?

MB: **TERROR NIGHT**, of course, I don't think we'll ever see the likes of that but that was actually pretty good. **THE DWELLING**, I'm waiting. It's now being, I think, released with the working title, **THE NIGHT DWELLERS**. **LITTLE DEVILS** went under **WITCH ACADEMY**, which is



now playing on cable, with Robert Vaughn and Priscilla Barnes. Another one which is great is called **THE DEMENTED**.

CT: A murder mystery?

MB: Yeah, you know, pretty gruesome. A lot of good gore in it. It's not funny, yeah, a murder mystery about an old lady who's husband is dead and she tries to find a heart for him. She used to work for the hospital. I'm not in it very much, but, boy, I sure am good when I am! (laughs)

CT: A lot of scenery to chew!

MB: Yeah, it was a lot of fun. I really enjoyed that. I can't wait for that to become released. You know, a lot of these people get lost in the post production and getting these things finished, and it's a shame. But **THE DWELLING**, which is **NIGHT DWELLERS**, and **THE DEMENTED** are two that I'm awaiting release because they're both very good.

CT: What would be your next project?

MB: With Fred Olen Ray, starting in September 19th, I think. We'll be doing **THE ATTACK OF THE 60 FOOT**

CENTERFOLD, which is another comedy. He's giving me a part in it that requires no dialogue. I'm the boyfriend's girlfriend who tries to kill him in many various ways. Every time you pop in on me, I'm trying to do something to kill him, so he says it's gonna take it's quite a bit of comedy without saying anything and I've never had that before so I'm looking forward to it. I'm working with Fred, so I feel very comfortable. I'm hoping he's really gonna help me work through this one.

CT: Anything you'd like to end with or say to your fans?

MB: Just thanks for your support! Everyone's so special to me, and without you I wouldn't be and that's so true. I think a lot of people lose that in themselves, that without those fans and these people that love you so much and what you do, without them, you could never be a 'scream queen' or a fantasy or a chuckle in someone's mind or a funny feeling when they meet you. You could never be that without them. I pretty much think the business really revolves around the people who rent and buy and demand you in video. Without them, it really wouldn't be.

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Yessir, sometimes life is real good.

Select Michelle Bauer filmography:

ROMANTIC VISIONS (1985), **TERROR ON TAPE** (1985), **ARMED RESPONSE** (1986), **CYCLONE** (1986), **REFORM SCHOOL GIRLS** (1986), **PHANTOM EMPIRE** (1987), **THE TOMB** (1987), **NIGHTMARE SISTERS** (1987), **HOLLYWOOD CHAINSAW HOOKERS** (1988), **DEMONWARP** (1988), **SORORITY BABES IN THE SLIME BOWL O RAMA** (1988), **WARLORDS** (1988), **WILDMAN** (1989), **ASSAULT OF THE PARTY NERDS** (1989), **BEVERLY HILLS VAMP** (1989), **DR. ALIEN** (1989), **MURDER WEAPON** (1989), **PUPPET MASTER III** (1990), **EVIL TOONS** (1991), **INNER SANCTUM** (1991), **SPIRITS** (1991), **LADY AVENGER** (1991), **HELLROLLER** (1992), **CHICKBOXER** (1992), **NAKED INSTINCT** (1993), **SCREAM QUEEN HOLLYWOOD HOT TUB PARTY** (1993), **VAMPIRE VIXENS FROM VENUS** (1994), **DINOSAUR ISLAND** (1994).

Not available yet as of this writing: **

RED LIPS (1994), **PARTY NERDS II** (1993), **LITTLE DEVILS** (aka **WITCH ACADEMY**, 1991), **TERROR NIGHT** (1991), **DWELLING** (aka **NIGHT DWELLERS**, 1992), **BIKINI DRIVE IN** (1993), **BLONDE HEAVEN** (1993), **THE DEMENTED** (1993), **ATTACK OF THE 60 FOOT CENTERFOLDS** (1994—her last film?????)

CHILLER'S PICKS

by Robert Morgan



HOLLYWOOD HORRORS

Michael H. Price and Larry Shell of Shel-tone Publications have come up with a winner with this cool set of 36 duo-tone cards featuring the images of classic boogeymen of yesteryear. Looking at the set, you'll find a veritable Who's Who of horror. Karloff, Lugosi, Chaney, Price, Lorne, Carradine, and Rathbone; you'll find them all here! For the die-hard fanatics, you'll find cards on Atwill, Zucco, Frye, Hatton and many more. Even our main man and leader, Tor Johnson, has his own card. (So how could you resist this set?)

The art on this set is really cool and each card has lots of info on your favorite fiend on the back. (Did you know that Tor, offscreen, had a full head of hair?!) This card set is a MUST for all you monsters out there. For further info on this and other Shel-Tone card sets, see their ad elsewhere in this issue.

CREATURE FEATURE STRIKES AGAIN:

John Stanley, the former San Francisco Bay "Creature Features" TV horror host and entertainment writer for the S.F. CHRONICLE for 33 years has done it again! After a long six year wait, he has unleashed a fresh updated version of his 1988 movie guide that is a must have for any true fright fanatic out there! This incredible 454 page trade paperback is packed with over 5,000 reviews of



our favorite flicks. This fourth revised edition also includes video and laser information. You'll find hundreds of photos in here as well as "quotes" from some of horror's wackiest films. This massive film guide is a dream come true for the casual movie buff to the die-hard, dedicated viewer. This book is essential for any person who has ever stayed up till 3:00 a.m. to view such films as **ATTACK OF THE MUSHROOM PEOPLE** or **PLAN 9 FROM OUTER SPACE**. This trade paperback is available for \$20 at better bookstores everywhere. If you need more information, you can write to:

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FANEX 9

For one of the finest conventions on the East Coast, we suggest you check out the upcoming FANEX 9 show on July 21st through the 23rd, 1995, at the Towson Sheraton in Baltimore, MD. This show is sponsored by the Baltimore "Horror and Fantasy Film Society". This year's line-up includes Robert Quarry (**COUNT YORGA, VAMPIRE**), William Marshall (**BLACULA**), and **LUPITA TOVAR** (star of the 1931 Spanish **DRACULA**). For more info, send an SASE to FANEX 9, Box 175, Perry Hall, MD, 21128





Fright Frame Certificates go out to the following people that identified the last issue's Fright Frame of the Hammer film "Plague of the Zombies".

Richard Harland Smith
Chuck Reiter
James Wong
Art Dubin
Debra Del Vecchio

Send all responses to:
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Photo courtesy of
Andre Delambre
Detroit, Michigan





THE MOVIE MORGUE

BY DARRYL MAYESKI

Some titles that we receive at the Movie Morgue come in dead on arrival, then again there are a few that if revived for another viewing or two may actually have some merit. One film that I would like to see some company in the U.S. unearth would be director Jörg Buttgereit's *Schramm*. Jörg was responsible for bringing *Nekromantik* to the screen in his native Germany, and so far he hasn't found a U.S. distributor for his latest picture. Many of his other titles are available from *Film Threat* video, so hopefully they will release *Schramm* over here.

Schramm, very much like *Henry: Portrait of a Serial Killer*, (except the character in this film is fictitious) attempts to gives the viewer a glimpse inside the mind of a damaged killer. Although this scenario has been played to the hilt, *Schramm* succeeds where many others fail. Lothar Schramm (played by Florian Koerner von Gustorf) works as a cabbie (very much like Hong Kong's Dr. Lamb) in a memorable scene, two Jehovah Witnesses knock on Lothar's door. Not only does he let them in, but he soon butchers them to death. He then strips the two corpses and takes pictures of them in various positions! Warped indeed! *Schramm* has many memorable scenes. In a shoddy black and white scene, a stranger shoots himself in the head (no reason given!), Lothar pays a visit to his dentist, who decides that not not only does his tooth need to pulled, so does his eye - right out of the socket! Did I mention the vagina monster? Hopefully, American audiences will get to see *Schramm* legally on video soon.

Fans of Buttgereit may want to check out the book, *Sex Murder Art: The Films of Jörg Buttgereit*. It is written by David Kerekes, the same guy who gave us *Killing For Culture*, a history of mondo death movies.

INDIES INDIES INDIES

A few independent titles I'd like to mention here: *My Sweet Satan* (Film Threat Video) is the brainchild of writer/producer/director Jim VanBebber. Labeled as three tales of the bizarre, the first story being *My Sweet Satan*, a trip into the world of a young adolescent named Ricky, who takes his love for Satan a bit too far: very graphic, fast paced and the best short feature I've seen in a long time. The other 2 features don't fair as well, *Roadkill* - a cannibalistic back woods sort who picks up a couple whose car broke down, kills and eats them?!, and *Dapper* a semi-amazing documentary about Barry, a hard worker (employee of the month) who smokes pot before and after he goes to his job. Barry works better high (as well as his friends who say they do the same). All the stoner seems to do is work and smoke marijuana (at least that is the way he is pictured here). Good for a laugh, but not much more. But the tape is worth buying just for the 20 minute short *My Sweet Satan*.



Jim VanBebber plays the sadistic character Ricky in the independent feature
MY SWEET SATAN

Vampires are the subject of two recent independent videos that have been sent my way. *Jugular Wine* could best be described as a Gothic vampire tale. Filmed on location in Alaska, Utah, Philadelphia, New Orleans and Los Angeles by filmmaker Blair Marple, the movie features cameos by Stan Lee and Henry Rollins (both have no real impact on the movie at all). The settings are interesting and even some of the characters show promise, but the plot has too many unanswered questions for me to recommend *Jugular Wine*. The (purposely) grainy black and white production, *Night Owl* stars John Leguizama (*Spida-o-nimo*), Fox TV's *House of Buggin'* as Angel, in search of his missing sister who has been captured by a bloodsucker named Jake. The cast is very good (although we could have done without disco diva Screaming Rachel) and the mean streets of New York City adds a certain aura to this grim vampire story. Better than the usual fare. A film by Jeffrey Aronson!

Something Weird Video has released 5 titles by Brazilian director Ivan "The Terror" Cardozo. The videos span the years 1971-1985 and are a pleasant surprise to horror fans who are not familiar to Cardozo's work. A good place to start would be to see a compilation called *Ivan Cardozo's Shocking Shorts*, a collection of trailers that includes a bonus interview with Jose (Coffin Joe) Marvin. Cardozo's films are well produced, filled with monsters and beautiful naked women (always a plus). Something Weird Video offers these Cardozo titles exclusively - *Nosferatu in Brazil* (the worst of the bunch - comprised of ident 8mm footage), *The Secret of The Mummy* (1982), *The Seven Vampires* (1985), *Scarlet Scorpion* (1986) and Ivan "The Terror" Cardozo's *Shocking Shorts*. Until next time: keep the dirt roll and the lid open!

Darryl Mayeski is the editor of
SCREEN MAGAZINE.

LOVECRAFT'S LEADING LADY by Dan Czymak



(Copyright Barry Mergentsohn, CBS Inc., 1994)

It's a toss-up whether Barbara Crampton is best known for her roles in director Stuart Gordon's film adaptations of the H. P. Lovecraft stories **RE-ANIMATOR** (1985) and **FROM BEYOND** (1988), or for her soap opera characters on **THE YOUNG AND THE RESTLESS** and **THE GUIDING LIGHT**. For the actress, she's just as happy to be recognized for both bodies of work. "Well, I think the two sort of go hand in hand, because they're both melodramatic," comments the pretty, petite blonde. "Soap opera is a little bit heightened reality and the movies I do with Stuart are a sort of heightened sci-fi, or ultra-reality, and crazy things are happening and emotions are high. I think they're more similar than dissimilar, in a way."

High emotions and "crazy things" have peppered Crampton's career from the start. A native of Levittown, New York, and raised in Vermont, she honed her early inclinations towards action by watching John Garfield (**THE POSTMAN ALWAYS RINGS TWICE**, 1946) and Miriam Hopkins (**DR. JEKYLL AND MR. HYDE**, 1931) films on television. After graduating from Castleton State College, Crampton moved to New York City, acting in plays and waitressing to pay the bills. On a friend's advice, she moved to California to seriously pursue acting, and landed the role of Trisha Evans on the daytime drama, **DAYS OF OUR LIVES**, where her character was eventually murdered. Crampton also had a pit part as Craig Wasson's cheating girlfriend in Brian DePalma's derivative thriller **BODY DOUBLE** (1984) and a supporting role in the sophomore comedy **FRATERNITY VACATION** (1985), co-starring Stephen Jeffries and Amanda Bearse of **FRIGHT NIGHT**.

Things went from "crazy" to downright twisted when Crampton was cast as the female lead in Gordon's blood-drenched, darkly comical **RE-ANIMATOR**. Megan Halsey (Crampton), daughter of Miskatonic University Medical School's Dean of Students (Robert Sampson), takes an instant disliking to creepy new student Herbert West (Jeffrey Coombs) but must tolerate him when he becomes the housemate of her boyfriend, Dan Cain (Bruce Abbott). When West persuades Cain to assist him in his experiments on reanimating the dead, Megan's life is put through the proverbial grinder. Her father is accidentally killed, then brought back as a mindless zombie by West. Vain, unscrupulous scientist Dr. Carl Hill (the late David Gale) tries to steal West's secrets, and is decapitated and reanimated for his troubles! Hill kidnaps Megan, whom he's always secretly lustily after, and molests

her in one of the most truly bizarre fashions ever committed to film. Released unrated by now-defunct Empire Pictures, **RE-ANIMATOR** instantly became a cult classic.

Empire quickly followed **RE-ANIMATOR** with **FROM BEYOND**, reuniting Coombs, Crampton, and Gordon. Noted schizophrenia expert Dr. Katherine McMichaels (Crampton) assists the police in the investigation of the strange decapitation death of eccentric scientist Dr. Pretorius (Ted Sorel). The only witness is Crawford Tillinghast (Coombs), a lab assistant who claims Pretorius' experiments into the stimulation of the pineal gland unleashed extra-dimensional monsters that killed the scientist. McMichaels, Tillinghast, and a police detective (**DAWN OF THE DEAD**'s Ken Porce) return to Pretorius' house/laboratory, where they repair the damaged equipment and repeat the experiments, learning that the dead scientist has actually merged with powerful, sexually voracious creatures that inhabit the same space as us, but exist outside our dimension and are only perceptible within the influence of Pretorius' machinery. Although not as macabrely humorous nor as gory as **RE-ANIMATOR**, the film is notable for Crampton's layered performance, as the sexually repressed McMichaels beginning when she first discovers her libido unleashed under the influence of Pretorius' equipment and ends in blind terror after a horrifying final confrontation between Pretorius and Tillinghast.

Crampton's burgeoning reputation as a horror star was subsequently reinforced with roles in director Jim Wynorski's killer robot romp **CHOPPING MALL** (1986) and the 1987 thriller **KIDNAPPED** co-starring David Naughton (**AMERICAN WEREWOLF IN LONDON**). In 1988, the actress accepted the role of Leanna Love (a.k.a. Leanna Newman and Leanna Randolph) on **THE YOUNG AND THE RESTLESS**, playing a borderline schizophrenic who eventually hosted her own talk show. "She was in a mental institute and had a borderline personality with bouts of psychosis. I was pretty crazy!" Crampton relates with glee. "I used to kill people and wreak havoc on people's lives and it was a fun character." Although soaps and horror films may be considered unusual bedfellows by all but devout **DARK SHADOWS** fans, Crampton points out that daytime dramas routinely "borrow" genre plots. "They had a woman on **DAYS OF OUR LIVES** possessed by the Devil—in fact, one of the most famous soap opera actresses, Deldre Hall. On **ONE LIFE TO LIVE**, they went back in time to a Western

city for, like, three months. They do all that stuff."

Currently, the actress is being featured on **THE GUIDING LIGHT**. "I've been playing the character of Melinda for two years," she explains. "She's the daughter of a wealthy oil tycoon, who happens to be in jail because he tried to kill somebody. She's a clothing designer. She got married about a year ago, but she's getting divorced. That's all pretty typical soap opera stuff, but she's sort of the heroine of the main family of the show." When it's pointed out that, compared to these characters, her horror movie roles are fairly sedate, she replies, "That's true, isn't it? I sort of play the 'normal' foil for Jeffrey Coombs' neuroses, in his roles."

Crampton has managed to work occasional genre film appearances into her busy daytime drama schedule. She had cameos in Full Moon Entertainment's **PUPPET MASTER** (1989) and **TRANCERS 2: THE RETURN OF JACK DETH** (1991). She was conspicuously absent from **BRIDE OF THE RE-ANIMATOR** (1989), with Coombs, Abbott, and Gale. She declined to reprise her Megan Halsey character after the project passed from Gordon to Brian Yuzna, and script changes whittled her part down to an opening scene cameo. "I make a pretty good living doing soap opera, and I enjoy the work. It's impossible for me to make a living doing one or two sci-fi movies a year," she laments. "I did **ROBOT WARS** (1993) with my best friend Lisa Rinna, who's on **DAYS OF OUR LIVES**." Crampton was the female lead in this quasi-sequel to Gordon's **ROBOT JOX** (1989). "I don't want to stop doing sci-fi movies. I really love them very much, and I'd actually like to do more of them. I do anticipate this year and next year being able to do another one."

Her latest genre film is **CASTLE FREAK**, co-starring Coombs and directed by Gordon for Full Moon. "We shot in Italy in about five weeks and we did it at Charlie Band's castle in the town of Grove. I play the wife of Jeffrey Coombs and he's had trouble with alcoholism. The back story is that he was in a car accident after he was drinking and our little five year old boy was killed and our daughter (who is now, like, fifteen) was blinded by a shard of glass. We've had a really hard time with our marriage and I don't know if we're going to be able to put it back together. He inherits this house in Italy, this castle, really, and suggests that we go to live there to try to put our lives back together. So, we go there, and we're having a



really tough time. I'm having trouble really being a wife to him, and he goes off to the local bar and gets drunk. Meanwhile, the back-story is that his aunt—who had lived in the house for many years until she dies, and that's whom he inherited it from—had an illegitimate child, and she kept him in the basement for the last forty years and he hasn't seen the light of day, hence we have 'Castle Freak'. He's been tied up and handcuffed in this cell, and he's lived like an animal for all these years. She's fed him, as if he were an animal, and taken care of him, but he hasn't learned how to speak, he hasn't learned any social skills, he's a complete, real animal. When she dies, he finally figures out a way to escape. He breaks out after she dies and, at the same time that my husband gets drunk, the Castle Freak wreaks havoc on the town. Everybody thinks that it's my husband and I think it's him. He gets put in jail and, subsequently, he gets out and he tries to prove that it's not really him, but someone or something else. We find out that it is actually the Castle Freak, and he has fallen in love with my blind daughter, because she can't see him, and there's a lot of scenes where that's the only tenderness that he can ever show, like a Quasimodo type of thing, and he follows her around through the castle. Ultimately, the Castle Freak and my husband have a big fight; he's trying to save us because the Freak is after us. All through the castle we've been fighting and trying to get away from him, and it's raining and everything, and we're fighting on top of the castle. The only way for my husband to save us is to throw the Freak over the castle wall but, in so doing so, he throws himself over

CHILLER THEATRE

as well, and they both plunge to their deaths. I've never really forgiven him for what he's done, and it's all very tragic."

CASTLE FREAK heralds Crampton's transition from shneking ingenue to protective mother. "Yes, I guess I've grown older," she admits. "It was really my first mother role. I get chased too, but [the Freak] clearly wants the daughter; you know he's really after her. She was the one in distress and I was trying to help her." **CASTLE FREAK**'s release was uncertain as **CHILLER THEATRE** went to press, because of the problems between Full Moon and Paramount Pictures. "It was done under Full Moon," Crampton explains, "but there's been some problems. I'm not sure exactly what's going to happen. Either Paramount Home Video is going to distribute it or Miramax. Stuart and I had this conversation and Miramax was highly considering it. We just don't know yet."

Considering their past associations, Crampton was thrilled to be working once again with Coombs, Gordon, and producer Charles Band on **CASTLE FREAK**. "We've all known each other for ten years, and we all know each other's families. I think this movie, for all of us, was pretty great. Especially for Jeffrey and I, as far as our characters were concerned because it was really the first time that our characters really connected. He and I were adversaries in **RE-ANIMATOR**, and in **FROM BEYOND** he was sort of out there, he was nuts and we didn't really connect as characters. In **CASTLE FREAK**, our characters are very close to one another, even though they're having problems. There was a bond between us as actors that Jeffrey and I have never felt before. We were just talking about doing this movie, how much closer that brought us and how we just really loved working with one another. It was special for us. It'll be interesting to see how the relationship plays out on screen."

The success of such recent, big-budget genre releases as **INTERVIEW WITH THE VAMPIRE** and

STARGATE are encouraging to Crampton, both as a fan and as an actress. "On the one hand, the whole big-budget thing neglects story or neglects the beautiful simplicity you can have with certain sci-fi or horror stories. There's a certain life to [these] movies, I think, when it's done on a low budget and it looks more 'real'. It looks like it could really be happening because it looks more like a documentary. One of my favorite movies that was done on such a low budget is **THE TEXAS CHAINSAW MASSACRE**. That movie was done for \$250, but it looks like a documentary and it looks so real, it makes it scarier, to me. Sometimes with all the glitz and all the fancy special effects, you see the effects and you don't really see the story. You just believe you're watching it from the outside, instead of really being in it. That's when I think a horror movie is most compelling, when you feel like you're so involved that you're in there. Sometimes I feel a separation with the higher-gloss movies, but I also think that it does better for all of us who really love sci-fi and horror movies to have big name stars and big name studios putting more money into the genre. They see what it's value is and what it's worth, and how many people really love this genre. Rentals on these movies are very high, and the studios see that, and I just think it can't hurt us, it can only be better for all of us to have all these movies made. I don't think there'll be a

glut. I don't think it'll get overwhelming, that people will say, 'We don't want to do these movies anymore, they're not popular'. They're more popular than they have ever been, and I think the possibilities are opening up for us in other areas, as well. This book, **THE CELESTINE PROPHECY**, came out and that's sort of a big hit, and people are looking into movies more about reincarnation and traveling in the future, and this and that. I think people's minds and eyes are being opened up to the value of this genre."

Still, Crampton hasn't been all that impressed with the roles for women in



these glossy genre productions. "I can't say that there's any role in any of these movies that I would have wanted, really. Maybe if I'd had Michelle Pfeiffer's role in *WOLF*, I would have played it a little differently. I thought the way she played it was very sad and dour and depressing. It was a very weak sort of a character, and I always feel like, even though I don't have her career—and I would love to have her career—at least in the movies I've played, I've played pretty strong characters." One recent genre film she does admire is *CANDYMAN*. "I would have liked to have done that movie. I auditioned for that part that Virginia Madsen got. I really thought that was a well done movie, visually and story wise. I thought the acting was very good, and I thought she did an excellent job."

RE-ANIMATOR, **FROM BEYOND**, **CHOPPING MALL**, and **FRATERNITY VACATION** all had theatrical releases but Crampton's most recent film work has all gone direct to video. "When you have a theatrical opening, it's much more exciting and somehow feels bigger and grander," she comments. "It's so expensive to get films out there and keep them in the theaters for any long period of time. Video rentals are up, because people can't afford to go to the movies when it's eight dollars and they have two kids and themselves and popcorn and babysitters if they're not taking their kids. It's so expensive that videos are much more popular today than they were ten years ago when I first started doing these movies. It may take some of the polish off but ultimately, I just think we're in a transition of how movies are made and how we view them and I'm sure everything will even itself out. I know a lot of other movies are being made direct to video too, not only horror movies. *THE LAST SEDUCTION* was shown on television first, but it's in theaters now. They're showing really good movies and making really good movies for USA network and HBO, so that's a whole new market that's opened up, where 'lesser' movies would be produced. Now, high quality movies are being produced on video and on cable. So, I think in the years to come, we'll see even better quality movies being produced for that medium."

While Crampton continues her 'day' job on *THE GUIDING LIGHT*, she does have some plans for her future genre work, going so far as to help develop her own projects. "Stuart and I are talking about a book that we want somebody to option for us so that we can make it. It's a Stephen King book that nobody has

come out and purchased, because it would be a very difficult movie to make. It's called *GERALD'S GAME*, and it's basically a one-woman character story. It's what happens to her throughout the book, and she has some dreams and some visions and things happen. It's a wonderful, wonderful role, and we've been talking for about six months about trying to get that done. Right now, he's involved in this movie called *SPACE TRUCKER*, so it possibly come after that."

Although Crampton has made routine personal appearances to promote her soap opera characters, she only recently returned to the genre-film convention circuit after an eight year absence. She finds a number of similarities between both types of fans. "[They] are very faithful, loyal fans, very knowledgeable. Sometimes people know more about the movie or soap operas than I do. They'll say things to me and I'll say, 'I didn't know that.' It's interesting to see how some people's love for characters become sort of an obsession. People buy memorabilia: mugs, T-shirts, coffee cups, and it's amazing to me, the capacity for gathering memorabilia that they have. There's not too much difference between the fans, really. We have men and women watching soap operas, but we still have more women watching than men; and, I'd say, with the sci-fi and horror movies, there's a little bit more men watching than women. With the soap operas, the fans see me more as my character, and they talk to me and call me by my character's name. I mean, this is my third soap opera that I've done, so whenever I've done these personal appearances, they don't call me Barbara, they call me Leanna or they call me Mindy. I think there's something about soap operas where, perhaps because you're on a television set in their living room every day, and they're seeing you every day, they feel more of an affinity for your character than for you as a personality. When I've gone to these sci-fi conventions, the people talk to you not as the character from the movie, but as the person who played the part. [When] you go to the movies or you rent a video, you can sort of separate yourself a little bit, because it's a special thing, a one-time deal. It's amazing, actually, how many people write to me at the show who are fans of the movies. They may watch the soap opera because of that, or vice versa. I get people who, because they've seen me on the soap opera, they go rent the movies. So, there's actually some crossover."



vampíra's kiss





(Photos courtesy of Foto Fanticos.)

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CENTERFOLD KEY TO PHOTOS

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- | | |
|--|---|
| 3. Zacherle singing (howling, ect...) the "Monster Mash" | 20. Master of Ceremonies: Rick "Cool Gazette" Sullivan |
| 2. David Friedman & H.O. Lewis "The Godfathers of Gore" | 21. Michael Berryman, Coffin Joe, Mike Vanezy, & Johnny Legend |
| 3. Chiller Elite: John Males, Diane Farris, Tony Coco, & Les Williams | 22. Mary Womack of "Rating Rascal" fame |
| 4. Tom Savini | 23. Coffin Joe & "Badest Case" director Frank Henenlotter with son "BeBe" |
| 5. Chiller Elite: Lonnie Thon, Coffin Joe, & Shawn "Death Inc." McLaughlin | 24. Band O'Goon & partner |
| 6. Michael Berryman | 25. Chiller Theatre founders: Kevin & Susan Clement |
| 7. Barbara Steele | 26. The dealers room from hell? |
| 8. Master of Wax Figures: Henry Alvarez | 27. Actress Jewel Shepard signing for fans |
| 9. J.J. North | 28. Mr. Dubin & son Art, star of "The Amazing Colossal Man" remake |
| 10. Ye Old Editor & Chris Palmerini of "Dead Elm" | 29. Actress & author Verian Schilling & Suzanne Slater |
| 11. Wrestling Superstar: Cactus Jack & Chiller Elite: Pete Chiarella | 30. The Phantom of the Movies? (Who is he???) |
| 12. Tom Savini's daughter | 31. "Tex Chainsaw Maniacs" Ginnar Harston & "Hills Have Eyes" Berryman |
| 13. Caroline Munro & Dave "Rocknroll" Stevens | 32. Finsler at the 1994 Chiller Costume Ball |
| 14. Author Doug Winter & Artist Steve Bissette | 33. Zacherle & Chiller Mags' Kate Corywell |
| 15. Caroline Munro & "Dr. Calagan" guitarist Winslow Leech | 34. Chiller publisher Phil Bracco at the Chiller party |
| 16. Barbara Steele on break from signing autographs | 35. James O'Hara creator of "The Crew" |
| 17. Chiller panel session | 36. Terry "Raidhead" Webb plugging his third Garage Kit book |
| 18. Brooke Stevens, Monique Gabrielle, & Michelle Sauer | 37. Barbara Steele and her "Halloween Bonnet" she created herself |
| 19. Megadeth "Cover Painter" Ed Repha | |

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